Guitar & Bass JULY 2012

VINTAGE: EARLY ROCK'N'ROLL GEAR!

Guitar & Bass

Marshall & Fender

The past, present and future of a classic rock'n'roll marriage

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Chris Squire
Larry Miller
John Norum

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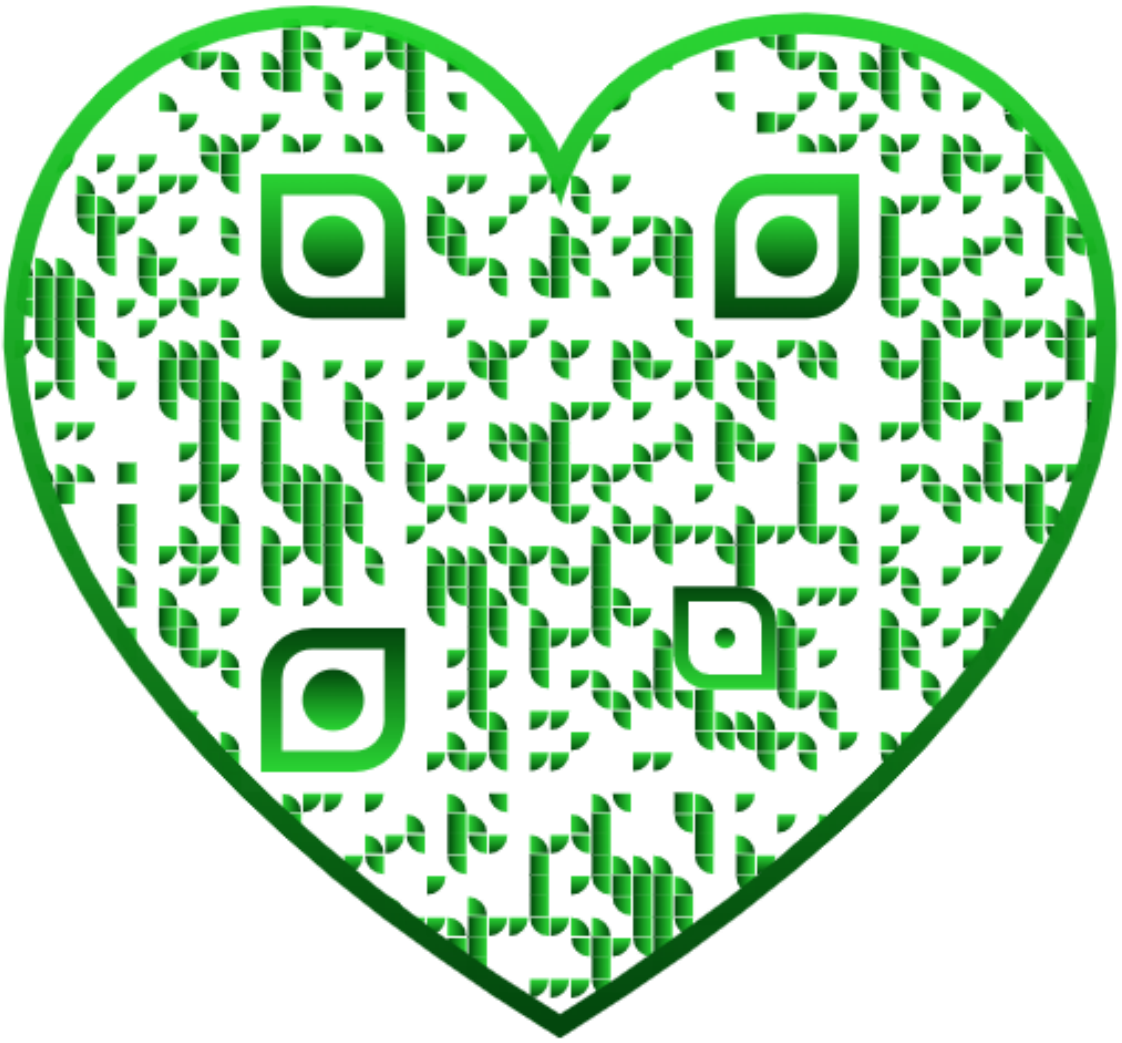

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JUDGE HIM BY THE COMPANY HE KEPT . . .

Jim Marshall

JULY 29TH, 1923 – APRIL 5TH, 2012

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Jim Marshall

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Electric Guitars

7028 - Brian May, Antique Cherry
7027 - Brian May Metal May, Black
0000 - DBZ , 21 models in stock
0000 - Duesenberg, 4 models in stock
5205 - Epiphone Broadway Jazz Semi, Natural
5605 - Epiphone Casino Semi, Natural
7046 - Epiphone Dot Semi, Vintage Sunburst
9154 - Epiphone ES175, Vintage Sunburst
8220 - Epiphone ES339 Semi Hollowbody, Ebony
9155 - Epiphone ES339, Natural
8318 - Epiphone ES339 Ultra III, Cherry
8493 - Epiphone ES339 Ultra, Antique Natural
8528 - Epiphone ES339 Ultra, Vintage Sunburst
7051 - Epiphone G310, Red
8155 - Epiphone G310 SG-Shape, Ebony
5432 - Epiphone G310 SG Shape, White
8154 - Epiphone G400 Custom, Antique White
4750 - Epiphone G400 SG, Ebony
8156 - Epiphone G400 SG Shape, Worn Brown
5364 - Epiphone Les Paul Cust GX Dirty Fingers
8365 - Epiphone Les Paul Standard in Gold
8366 - Epiphone Les Paul Tribute 60s Sunburst
8190 - Epiphone Les Paul Ultra III, Ebony
8096 - Epiphone Ltd Ed Flying V, Antique White
8165 - Epiphone Ltd Ed 1961 SG, Alpine White
8325 - Epiphone Ltd Edition ES345, Alpine White
8985 - Epiphone Robb Flynn Baritone Flying V
8367 - Epiphone SG Special 1961 Reissue,White
8101 - Epiphone by Gibson, Pre-Owned
4233 - Fender USA Deluxe Telecaster, Tungsten
4231 - Fender Am Special Strat, Candy Apple Red
9073 - American Special Stratocaster HSS, Black
9074 - Fender American Special Strat, Sunburst
9082 - Fender Am Special Tele Olympic White
9157 - Fender American Special Tele, Sunburst
7942 - Fender American Standard Strat, Sunburst
8373 - Fender Am Standard Strat, Olympic White
8244 - Fender American Standard Tele in Candy Cola
9134 - Fender American Stratocaster Daphne Blue
9023 - Fender American Vintage '70s Strat Reissue
5291 - Fender Classic Player 50s Strat in Gold
5298 - Fender Classic Player Baja Tele Des Sand
7112 - Fender Deluxe Lonestar Strat, Sunburst
8369 - Fender Deluxe Nashville Tele, Sunburst
9085 - Fender FSR Strat HSS TBX Amber Burst
8111 - Fender FSR Standard Strat in Silverburst
9086 - Fender FSR Strat HSH Hardtail, Charcoal
9087 - Fender FSR Tele Custom P90 Sunset Orange
9088 - Fender FSR Tele Deluxe, Candy Apple Red
7075 - Fender Highway One Tele, Sunburst
4634 - Fender Jim Root Signature Strat, Black
8268 - Fender Lead 2 Electric Guitar
8113 - Fender Modern Player Available To Order
8286 - Fender Modern Player Telecaster Thinline Deluxe
7784 - Fender Mustang Pawn Shop Special, Red
9089 - Fender Pawn Shop 51 Stratocaster, Black
9090 - Fender Pawn Shop 51 Stratocaster, Blonde
9091 - Fender Pawn Shop 72 Strat Sea Foam Green
5335 - Fender Road Worn 50's Tele in Sunburst
5287 - Fender Road Worn 50s Strat in Black
8290 - Fender Road Worn 60's Strat, Sunburst
4229 - Fender Road Worn Player Strat, Sunburst
4232 - Fender Road Worn Player Tele, Black
9047 - Fender Select Strat, Dark Cherry Burst
8389 - Fender Squire SE Strat in Black
8371 - Fender Std Strat Mexican, Midnight Wine
9158 - Fender Standard Strat, Pre-Owned, Black
7954 - Fender Standard Strat, Copper Met Burst
4326 - Fender Standard Telecaster, Arctic White
4560 - Fender Standard Telecaster, Black
4748 - Fender Standard Tele, Brown Sunburst
8356 - Fender Stratocaster Plus in Ice Blue
8374 - Fender USA Std Strat in 3 Tone Sunburst
8285 - Fret King Jerry Donahue, Natural
0000 - G & L , 4 models in stock
4154 - Gibson Billie Joe Armstrong Les Paul Jr
8119 - Gibson Buckethead Les Paul Studio
5299 - Gibson CS336 Semi, Vintage Sunburst
8011 - Gibson Custom ES335 Dot in Silverburst
9153 - Gibson Custom L5 Jazz Guitar, Circa 1973
7882 - Gibson Custom Shop ES339, Pelham Blue
9150 - Gibson ES137 Custom, Triburst
8029 - Gibson ES175 1956 Original
8030 - Gibson ES175 1963 Original
7846 - Gibson Explorer in Classic White
8376 - Gibson Les Paul Classic 60s Trans Ebony
8212 - Gibson Les Paul Junior, Sunburst
8118 - Gibson Les Paul Junior, Yellow Gloss
9043 - Gibson Les Paul Standard 08 Chicago Blue
8026 - Gibson Les Paul Standard 08 Desert Burst
7063 - Gibson Les Paul Standard, Chicago Blue
7033 - Gibson Les Paul Std Trad Heritage Cherry
8126 - Gibson Les Paul Studio '60s Tribute
8530 - Gibson Les Paul Studio 60s Goldtop
5090 - Gibson Les Paul Studio Lefty, Wine Red
7888 - Gibson Les Paul Studio in Alpine White
7900 - Gibson Les Paul Studio in Ebony
8117 - Gibson Les Paul Studio, Green Swirl
7948 - Gibson Les Paul Supreme, Trans Black
5428 - Gibson Les Paul Traditional in Ebony
8206 - Gibson Melody Maker Special, Blue Stain
8197 - Gibson Midtown Stand w/Bigsby, Faded Red
8202 - Gibson Nighthawk. Pelham Blue
8211 - Gibson SG Junior 60s , Ebony Left Handed
5594 - Gibson SG Special Electric Guitar in White
5448 - Gibson SG Special Fade in Worn Brown
5152 - Gibson USA Les Paul Junior 58, Sat White
9071 - Gibson USA Les Paul Supreme Desert Burst
4603 - Gretsch G6136 Steve Stills White Falcon
9144 - Ibanez 2355DX Vintage Semi in Sunburst
9151 - Ibanez George Benson
8381 - Ibanez Prestige RGB70 in Aged White
4151 - Jackson, 8 models in stock
0000 - Levin, 6 models in stock
0000 - Lodestone, 22 models in stock

Electric Guitars

7929 - MusicMan Axis Super Sport Blue Burst
9113 - MusicMan Luke BFR Koa, Island Burst
4720 - MusicMan Silhouette Special, Candy Red
4664 - MusicMan Silo 30, White
4778 - MusicMan Sterling Silo 20, Black
0000 - PRS, 9 models in stock
0000 - Patrick Eggle , 6 models in stock
9001 - Peavey Rockmaster Captain America
4268 - Rickenbacker 330 12 String Semi, Jetglo
4269 - Rickenbacker 360 12 String Semi, Jetglo
6951 - Rickenbacker 360 Semi, Fireglo
6952 - Rickenbacker 360 Semi, Jetglo
4270 - Rickenbacker 360 Semi, Mapleglo
9025 - Rickenbacker 620, Fireglo
8992 - Roland , 5 models in stock
8021 - Squier Classic Vibe Strat 60s Lefthanded
9079 - Ventures Bob Bogle Signature in Sunburst
9078 - Ventures VM65MBL Electric Guitar, Blue
4256 - Vintage AV2, Sunburst
6983 - Washburn, 31 models in stock
6425 - Westcoast ST Junior in Black & Sunburst
6449 - Westcoast ST1 in Ivory, Red & Natural
9156 - Yamaha AE500, Black
8416 - Yamaha Pacifica 012 Electric Guitar in Red Met
8414 - Yamaha Pacifica 012 El Gtr Dark Blu Met
6955 - Yamaha Pacifica 112V in Rasberry Red
6957 - Yamaha Pacifica 112V in Tobacco Sunburst
4780 - Yamaha Pacifica 112VCX, Vintage White
8121 - Yamaha Pacifica 311H, Vintage White
8184 - Yamaha Pacifica 510V , Candy Apple Red

Bass Guitars

4557 - Bass Collection Power Bass, Black
7479 - Breedlove JB350 CR4, Electro 4, Blonde
8301 - Breedlove Electro Acoustic Bass Natural
8687 - Breedlove Passport Plus B350/CB4
4910 - Bridge Cetus Electric Double Bass
4909 - Bridge Cetus Electric Double Bass in Marble
8098 - Epiphone Thunderbird IV, Ebony
4882 - Fender USA 62 Vintage Precision Sunburst
7944 - Fender American Deluxe Jazz Bass, Black
9084 - Fender American Special Jazz Bass, CAR
9083 - Fender Am Special Jazz Bass, Sunburst
8431 - Fender USA Standard Jazz Bass in Black
7943 - Fender Am Stan Precision Bass, Sunburst
8927 - Fender Geddy Lee Jazz Bass in Sunburst
7076 - Fender Highway One Precision, Wine
8928 - Fender Marcus Miller Jazz Bass, Sunburst
8177 - Fender Modern Player Jaguar Bass, Black
8113 - Fender Modern Player Available To Order
8929 - Fender Roger Waters Precision Bass
4749 - Fender Standard Precision, Candy Red
8287 - Fender Standard Jazz Bass, Brown S.burst
5572 - Fender Standard Precision, Arctic White
5190 - FleaBass The Wild One Junior, Black
0000 - G & L , 2 models in stock
0000 - Levin, 8 models in stock
8214 - Lightwaves Saber 5 String Fretless Bass
8073 - Lodestone Primal Artist
8075 - Lodestone Primal Instinct J Bass, Green
8076 - Lodestone Primal Instinct J Bass, Sburst
8079 - Lodestone Primal Instinct P Bass, Green
8080 - Lodestone Primal Instinct Pbass Sunburst
8078 - Lodestone Primal Instinct P Bass, Cream
8081 - Lodestone Primal Pro in Chignal Blue
8083 - Lodestone Primal Pro, Rodings White
8082 - Lodestone Primal Pro 4, Tobacco Sunburst
8174 - Lodestone Primal Pro 5, Chignal Blue
4997 - MTD Kingston Heir, Trans Cherry
5723 - Marleaux Consat Custom 6, Natural
4178 - Marleaux Votan Deluxe 5, Blue Jeans
7930 - MusicMan Sterling 4 String Bass in Red
4703 - MusicMan Stingray 2EQ, Blue Pearl
4781 - MusicMan Stingray 3EQ, True Gold
4920 - MusicMan Stingray 5, Black
7923 - Musicman Gilded White Classic Stingray 4
8997 - Musicman Sterling SB14 Bass, Sunburst
5110 - NS Design NXT Electric Double Bass
7301 - Ovation USA Elite, Electro 4, Natural
4253 - Overwater Aspiration Artist, Trans Red
4250 - Overwater Aspiration Deluxe 4, Amber
9002 - Overwater Aspiration Deluxe Bass, Black
9060 - Overwater Aspiration Elite, Zebrano
9059 - Overwater Aspiration Elite, Wenge Top
8435 - Overwater Aspiration Std 4, Black Cherry
9061 - Overwater Classic Jazz, Candy Apple Red
7849 - Overwater Contemporary Jazz, Trans Blue
9009 - Overwater Contemporary 5-String Bass
8198 - Overwater J Series Deluxe 4, Sunburst
4355 - Overwater UK Perception, Natural
7259 - Overwater Perception Std 5, Bubinga
5954 - Peavey Cirrus Series BXP, Redwood
6909 - Rickenbacker 4001C64, Mapleglo
6919 - Rickenbacker 4003, Mapleglo
0000 - Rockbass , 3 models in stock
9044 - Sandberg Panther 4 String Bass, Pre-Owned
8213 - Spector NS2000 5 String Bass, Blue
0000 - Squier , 4 models in stock
7922 - Ventures VMB75 Bass Guitar, Candy Apple
8436 - Warwick Thumb Bass 4 Bolt on in Natural
8229 - Washburn WB66 Idol 4 String in Trans Red
0000 - Westcoast, 8 models in stock
8157 - Yamaha BB1024X in Vintage White
4649 - Yamaha BB2024X, Vintage White
9006 - Yamaha BB424X 4 String Bass
8275 - Yamaha BB425X, Vintage White
9000 - Yamaha RBX170
8999 - Yamaha RBX5A2 5 String Bass, Black
6360 - Yamaha SLB200 Silent Double Bass
4331 - Yamaha TRB1004J, Trans Black
9005 - Yamaha TRB1006J 6 String Bass

Acoustic & Electro Acoustics

8846 - Ashbury AT-14 Tenor Guitar
8851 - Ashbury AT-24 Tenor Guitar
8299 - Breedlove AC200 / SM Acoustic Guitar,Nat
5002 - Breedlove AC250CR Lefty Electro, Natural
5003 - Breedlove AD200SM, Dreadnought, Natural
5004 - Breedlove AD20SR+, Dreadnought, Natural
8033 - Breedlove AD25/SM
8035 - Breedlove AJ250/SF Plus Electro Acoustic
7979 - Breedlove Passport Plus C250SFE
4282 - Breedlove Passport + D/SFE Elec Sunburst
7996 - Breedlove J350/EF Cutaway
4894 - Cort Earth 200 Lefty Dreadnought Natural
4612 - Dave King Katrina Model 000, Sunburst
4613 - Dave King Louise, Koa, Parlour, Natural
8249 - Eastman ERO E
0000 - Eko Ranger , 5 models in stock
9097 - Epiphone DR100 Dreadnought, Pelham Blue
9075 - Faith Eclipse Venus 12 String Electro, Black
5213 - Faith Eclipse Jupiter Electro Acoustic Guitar , Blk
7956 - Faith FECV Venus Cutaway Electro MKII
9076 - Faith FJCETB Jupiter Jumbo Cutaway
9102 - Faith Neptune FNCETB Electro Acoustic
9109 - Faith FSL Saturn Left Handed
9110 - Faith FVHGL Venus High Gloss, Natural
7958 - Faith Neptune FNCE Natural Cutaway
9104 - Faith Saturn Cutaway High Gloss FSCEHG
8300 - Faith FECS Electro Acoustic Guitar
9103 - Faith Saturn FS Dreadnought Natural
9105 - Faith Saturn High Gloss FSHG Acoustic Guitar
4717 - Faith Venus FV, Electro, Natural
8149 - Faith Venus Trembesi 12 String, Natural
6928 - Fender CD160SE Electro 12 String, Black
5096 - Fender CD60, Natural
8891 - Fender Elvis Presley Kingman
7918 - Gibson Blues King in Vintage Sunburst
9099 - Gibson J185CE Blues King, Pre-Owned
7032 - Gibson J200 Standard Jumbo Guitar
8241 - Gibson J200 Studio, Vintage Sunburst
4681 - Gibson J45, Custom Shop, Sunburst
8700 - Gibson J45 Custom Shop, Lightburst
7062 - Gibson L200 Emmylou Harris Signature
8296 - Gibson J-45 Std Acoustic Guitar
7120 - Gitane Cigano GJ5 Gypsy Jazz, Natural
7122 - Gitane D500 Gypsy Jazz, Natural
7216 - Gitane DG250 Gypsy Jazz, Natural
4642 - Guild GADJF30, Jumbo Electro, Blonde
9030 - Hofner President 1960, Sunburst
4555 - Jimmy Moon Bryan Adams Signature
4554 - Jimmy Moon PF0003 Electro, Pau Ferro B&S
6948 - Jimmy Moon RD3, Electro, Natural
5601 - K Yairi G1F, Parlour, Vintage Sunburst
7304 - LAG T100ACE Cutaway Electro Brown Shadow
8953 - LAG T100DCE Dreadnought
7967 - LAG T66D12 Dreadnought 12-String
8274 - Landola J855L Jumbo Left Handed
8320 - Landola JC855 Electro Acoustic Guitar LH
0000 - Levin , 20 models in stock
9092 - Martin 0001, Pre-Owned
4317 - Martin 0028VS, Parlour, Natural
6554 - Martin D18 Dreadnought, Natural
5702 - Martin D28 Dreadnought, Natural
6008 - Martin D35 Dreadnought, Natural
5013 - Martin D41 Dreadnought, Natural
8277 - Martin DC15ME Dreadnought Cutaway
8199 - Martin DCME Electro Acoustic Guitar
8319 - Martin DCX1E LAcoustic Guitar LH
8038 - Martin DCX1E Electro Acoustic Lefty
8041 - Martin DCX1E in Black
8022 - Martin DX1 JMAE Westside Custom Series
8167 - Martin HD28VS Pre-Owned Acoustic Guitar
7115 - Martin LX1 Little Martin
7320 - Martin LX1E, Electro Travel Guitar
8008 - Martin LXM Tenor
6007 - Martin OM21 Orchesta, Natural
8088 - Martin SWDGT SustainableWood Dreadnought
8122 - Martin WCE Style III 000CX1RE CFM Custom
4402 - Northwood MAN80 Mini Jumbo Mango Electro
6405 - Northwood R70D, Dreadnought Electro, Nat
6404 - Northwood R70 00 14fret Electro, Natural
4400 - Northwood R80, 000V Electro, Natural
6403 - Northwood R80, 0M Electro, Natural
5093 - Ovation CDX24 Electro Acoustic Guitar in Natural
4855 - PJ Eggle Etowah, 000, 12 Fret, Natural
7253 - PJ Eggle Linville C, OM, Natural
4779 - PJ Eggle Linville Gareth Pearson Electro
4857 - PJ Eggle Saluda, Small Jumbo, Natural
7915 - Pilgrim by Vintage VPG100
7974 - Rainsong WS1000 Graphite Guitar
4620 - Recording King RM996 Resonator, Green
5257 - Satori YD18EQ, Dreadnought Electro, Nat
5256 - Satori YD28EQ, Dreadnought Electro, Nat
5252 - Satori YD28HEQ, Dreadnought Electro, Nat
8234 - Satori YD42EQ Electro Acoustic
5255 - Satori YO28HEQ, OM Electro, Natural
7973 - Tanglewood Michael Sanden Master Design
9163 - Tanglewood TW130ASM OM
4180 - Tanglewood TW130 ASMCE Orchestra Natural
4188 - Tanglewood TW40 DANE Dreadnought Electro
8330 - Tanglewood TW40SD VSE in Vintage Sunburst
8293 - Tanglewood TW55N Acoustic Guitar
8328 - Tanglewood TW55VS Super Jumbo, VS
7998 - Tanglewood TWRSF CE Cutaway
8221 - Taylor W12CE Electro Acoustic, Pre-Owned
0000 - Vintage , 3 models in stock
0000- Washburn , 3 models in stock
0000 - Westcoast , 5 models in stock
7983 - Yairi NY2001L Lefthanded Parlour Guitar
8139 - Yamaha APX20, White, Pre-Owned
8263 - Yamaha APX500 II Electro Acoustic, Nat
8020 - Yamaha CPX700, Tinted Finish
9164 - Yamaha FG355 Acoustic Guitar
7364 - Yamaha JR2, Compact Travel, Sunburst
7290 - Yamaha JR2 Compact Travel, Natural
8141 - Yamaha SLG110S Silent Steel String Guitar

Classicals, Ukes, Banjos, Mandolins

4985 - Asturias Standard Model Classical Guitar
8248 - Azahar Lute
6032 - Azahar Model 101 Classical Guitar
8587 - Azahar Model 105 Cadete Classical Guitar
8588 - Azahar Model 105 Classical Guitar
8589 - Azahar Model 130 Sandalo FLamenca Guitar
8590 - Azahar Model 31A Classical Guitar
6031 - Azahar Model 40B Classical Guitar
8361 - LAG TN200A 14CE Electro Acoustic Guitar
8584 - Mendieta Conservatoire A Classical
6776 - Mendieta Conservatoire B Classical
8507 - Mendieta Conservatoire C Classical
6775 - Mendieta Conservatoire ECE Elec Classic
6779 - Mendieta Estudio P Classical Guitar
6778 - Mendieta Estudio R Classical Guitar
6777 - Mendieta Estudio S Classical
8240 - Mendieta Estudio T Classical Guitar
6773 - Mendieta Flamenco LCE Electro Flamenco
8585 - Mendieta Professional Classica Guitar
8586 - Mendieta Professional Flamenco Guitar
5486 - Raimundo 104B 61cm Classical
8347 - Raimundo 104B Classical Guitar L/H
5485 - Raimundo 104M
5484 - Raimundo 104M 61cm 3/4 Size Classical
8109 - Raimundo 145 Flamenco Guitar
5360 - Ramirez 125 Year Aniversary Classical
6029 - Ramirez 1NE Classical Guitar
6335 - Ramirez 2E Classical Guitar
6026 - Ramirez 2NCWE Electro Classical Cutaway
6028 - Ramirez 4E Classical Guitar
5644 - Ramirez George Harrison Model Classical
6337 - Ramirez R1 Classical Guitar
6336 - Ramirez R2 Classical Guitar
8357 - Ramirez R4 Classical Guitar
6027 - Ramirez S1 Classical Guitar
0000 - Roberto classical guitars, 3 models in stock
0000 - Strunal classical guitars, 3 models in stock
0000 - Westcoast classical guitars , 7 models in stock
5616 - Yamaha CGX171CCA Electro Classical
8491 - Antonio Carvalho Deluxe Concert Ukulele
9130 - Antonio Carvalho Deluxe Tenor Ukulele
5029 - Antonio Carvalho Soprano Ukulele
7241 - Fender Hau'oli Tenor Ukulele
9081 - Fender Mino'Aka Concert Ukulele
5310 - Fender Nohea Tenor Ukulele
7256 - Fender Pa'ina Paina Tenor Ukulele
9080 - Fender U'Uku Soprano Ukulele
8127 - Kala U Bass in Mahogany
4722 - Kala U-Bass Ukulele Bass Spruce Top
0000 - Mahalo , 8 models in stock
8128 - Martin S1 Ukulele
8514 - Ohana BK10 Baritone Ukulele
8515 - Ohana BK20 Baritone Ukulele
9050 - Ohana CK20CE Concert Uke
4466 - Ohana CK20S Concert Ukulele
8518 - Ohana CK25S Concert Ukulele in Mahogany
8520 - Ohana CK35GCE Concert Ukulele
8519 - Ohana CK35GS Concert Ukulele in Mahogany
8511 - Ohana CK35S Concert Ukulele in Mahogany
8513 - Ohana CK50MG Concert Ukulele
8512 - Ohana CK50WG Concert Ukulele
8521 - Ohana CK60C Concert Ukulele Cutaway Body
7210 - Ohana CK70RB Round Back Concert Ukulele
8508 - Ohana PK10S Soprano Ukulele Pineapple Style
8516 - Ohana PK25G Soprano Ukulele Pineapple
8510 - Ohana SK10BL Soprano Ukulele in Black
8509 - Ohana SK10CR Soprano Ukulele, Cherry Red
4712 - Ohana SK10S Soprano Ukulele
7097 - Ohana SK15-BL Soprano Ukulele in Blue
7099 - Ohana SK15BLK Soprano Ukulele in Black
7098 - Ohana SK15GN Soprano Ukulele in Green
7095 - Ohana SK15-RD Soprano Ukulele in Red
4711 - Ohana SK20S Soprano Ukulele
8517 - Ohana SK22Z Sop Ukulele Zebrawood B&S
4710 - Ohana SK25 Soprano Ukulele
4668 - Ohana SK35 Soprano Ukulele
4715 - Ohana SK35G Solid Mahogany Gloss
9052 - Ohana SK38 Soprano Uke, Mahognay
9051 - Ohana SK50 Soprano Uke
7108 - Ohana SK70MG Soprano Ukulele
7106 - Ohana SK75 Soprano Ukulele
7107 - Ohana SK75R Soprano Ukulele
4464 - Ohana TK35CG Tenor Ukulele
9049 - Ohana TK35GS 5 String Tenor Uke
9048 - Ohana TK50G Tenor Ukulele
8522 - Ohana TK70G Tenor Ukulele Spruce Top
5009 - Ozark Ukulele Banjo
8335 - Spongebob Pineapple Ukulele
8272 - Ashbury AB35L Left handed 5 String Banjo
5200 - Deering Boston 6 String With EQ
5747 - Deering Goodtime 19 Fret Tenor
4746 - Deering Goodtime 2, 17 Fret Tenor
5000 - Deering Goodtime Left Handed with EQ
5743 - Deering Goodtime Classic 2 EQ
5741 - Deering Goodtime Classic 2
5745 - Deering Goodtime Classic
5744 - Deering Goodtime Classic With EQ
5742 - Deering Goodtime Special Classic 5 EQ
5740 - Deering Sierra
5738 - Vega Bluegrass Senator
0000 - Fender Banjos , 3 models in stock
5009 - Ozark Ukulele Banjo
6423 - Westcoast BJ2
8810 - Ashbury AM-11 Mandolin (Army and Navy)
8826 - Ashbury AM-325 Octave Mandola
8824 - Ashbury AM-370 Mandolin
8821 - Ashbury Style S Electro Mandolin
8317 - Epiphone MM50 Mandolin Sunburst
4551 - Jimmy Moon A Plus E Electro, Natural
7875 - Jimmy Moon A Plus E Electro, Sunburst
4564 - Jimmy Moon A Plus Electro Bouzouki, Nat
4553 - Jimmy Moon Standard Mandolin
4650 - Rally CFM70 Mandolin in Trans Red
5275 - Savannah SA120 Mandolin in Black
5311 - Savannah SA120 Mandolin in Natural
7245 - Washburn M3SW Mandolin
7246 - Washburn M3SWE Electro-Acoustic Mandolin
0000 - Westcoast Mandolins , 3 models in stock

For full guitar details, pricing and photos, enter the number next to each guitar model into our SKU search facility on the website.

Guitar & Bass

Anthem Publishing, Station House,
Station Approach, 33 North Street,
Carshalton, SM5 2HW
Tel 020 8773 3865
Email guitarandbass@anthem-publishing.com
www.guitarmagazine.co.uk

EDITOR John Callaghan (07788 267246)
John.Callaghan@anthem-publishing.com

DEPUTY EDITOR Steve Bailey
Steven.Bailey@anthem-publishing.com

DESIGNER Joe Burt

STAFF WRITER Rik Flynn
Richard.Flynn@anthem-publishing.com

CONTRIBUTING EDITOR Rick Batey
Rick.Batey@anthem-publishing.com

GUITAR REVIEWER Huw Price

AMP REVIEWER Dave Petersen

ACOUSTIC REVIEWER Jerry Uwins

BASS REVIEWER Gareth Morgan

TABLATURE EDITOR Douglas J Noble

CONTRIBUTORS Sid Bishop, Martyn Casserly, Alan Clayson, Roger Cooper, Michael Heatley, Hayden Hewitt, Phil Harris, Matt Lamy, Lars Mullen, Richard Purvis, Adi Vines

INSTRUMENT PHOTOGRAPHY Mike Prior, Claire Collins

SENIOR SALES EXECUTIVE Gemma Bown (07788 266847)
Gemma.Bown@anthem-publishing.com

AD PRODUCTION Dan Short
Dan.Short@anthem-publishing.com

MANAGING DIRECTOR Jon Bickley
Jon.Bickley@anthem-publishing.com

EDITORIAL DIRECTOR Paul Pettengale
Paul.Pettengale@anthem-publishing.com

ART DIRECTOR Jenny Cook
Jenny.Cook@anthem-publishing.com

ADVERTISING DIRECTOR Simon Lewis
Simon.Lewis@anthem-publishing.com

SENIOR SUBSCRIPTIONS EXECUTIVE Alex Clohosey
Alex.Clohosey@anthem-publishing.com

Head Office Anthem Publishing Ltd, Suite 6, Piccadilly House, London Road, Bath BA1 6PL
Tel +44 (0) 1225 489 984
Fax +44 (0) 1225 489 980
Email enquiries@anthem-publishing.com

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The Blue Fin Building, 110 Southwark Street
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Licensing enquiries Bruce Sawford
Tel +44 (0) 1280 860 185
Bruce@BruceSawfordLicensing.com

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Winning Combinations...

Jimi Hendrix changed the world in many, many ways, but one of his achievements was proving beyond all reasonable doubt that a Fender plugged into a Marshall was a truly righteous combination. As our cover story this month will show, there are plenty of other players who used this combination to devastatingly wonderful effect over the years. We delve deep into the secrets of the partnership's success and see how the two brands have developed to the other's benefit over the years.

Those still gear-hungry after all that can check out new guitars, amps and effects from Eko, Simon & Patrick, Boss and Ampeg, to name but four. Larry Miller, John Norum and Chris Squire come through a thorough *Guitar & Bass* grilling unscathed, while in our vintage section this month Phil Harris ponders the history of twang, Sid Bishop remembers the ups and downs of '70s guitar retailing – and our *Private Collection* story overfloweth with droolsome early rock'n'roll rarities.

Last, but by no means least, check out the article on how to build your own ukulele, and get some proper learning under your belt with our Judas Priest and Jethro Tull workshops. Any of these, we suggest, would be fine ways to spend some long, string-driven summer evenings ...

John

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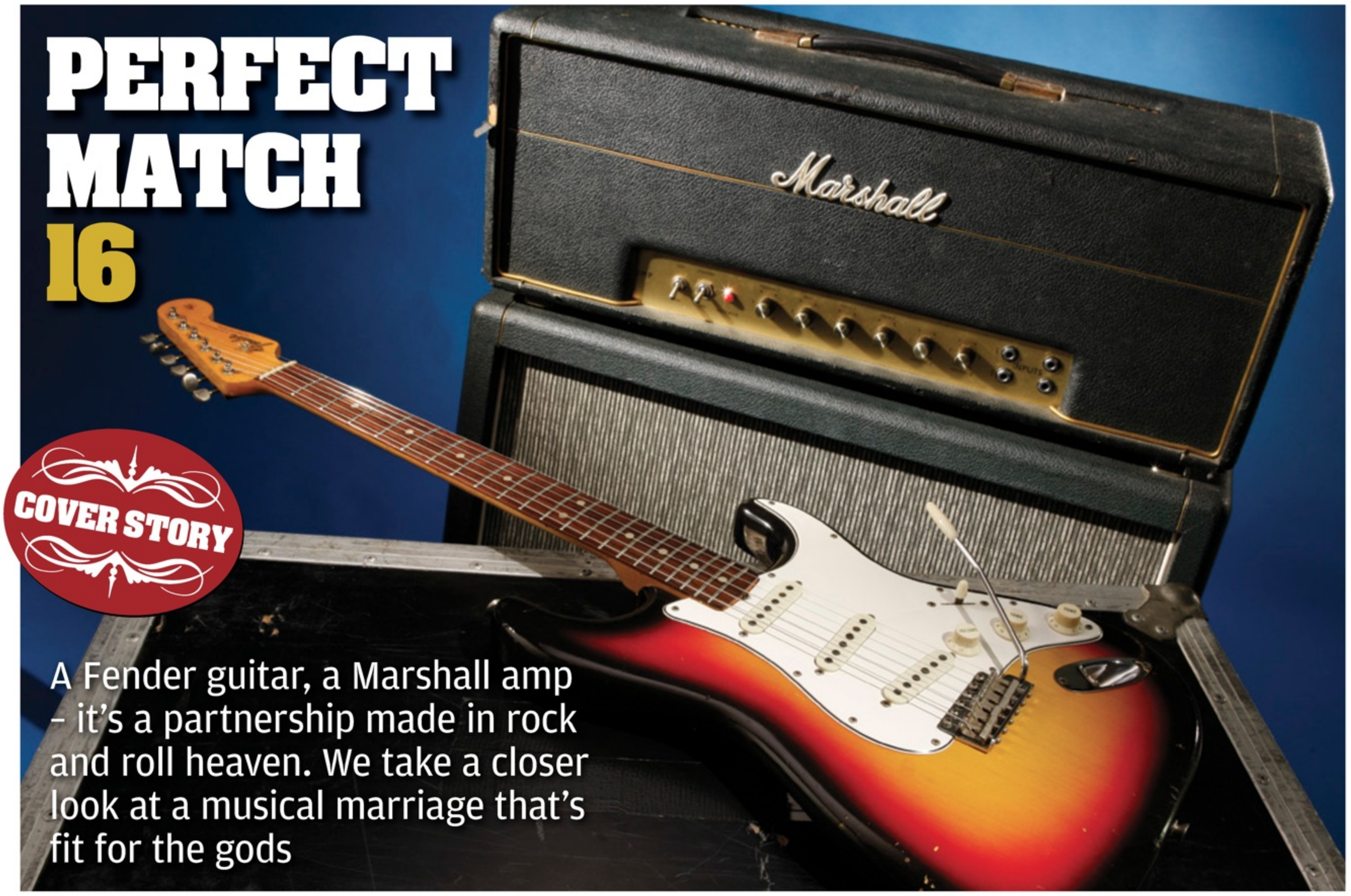

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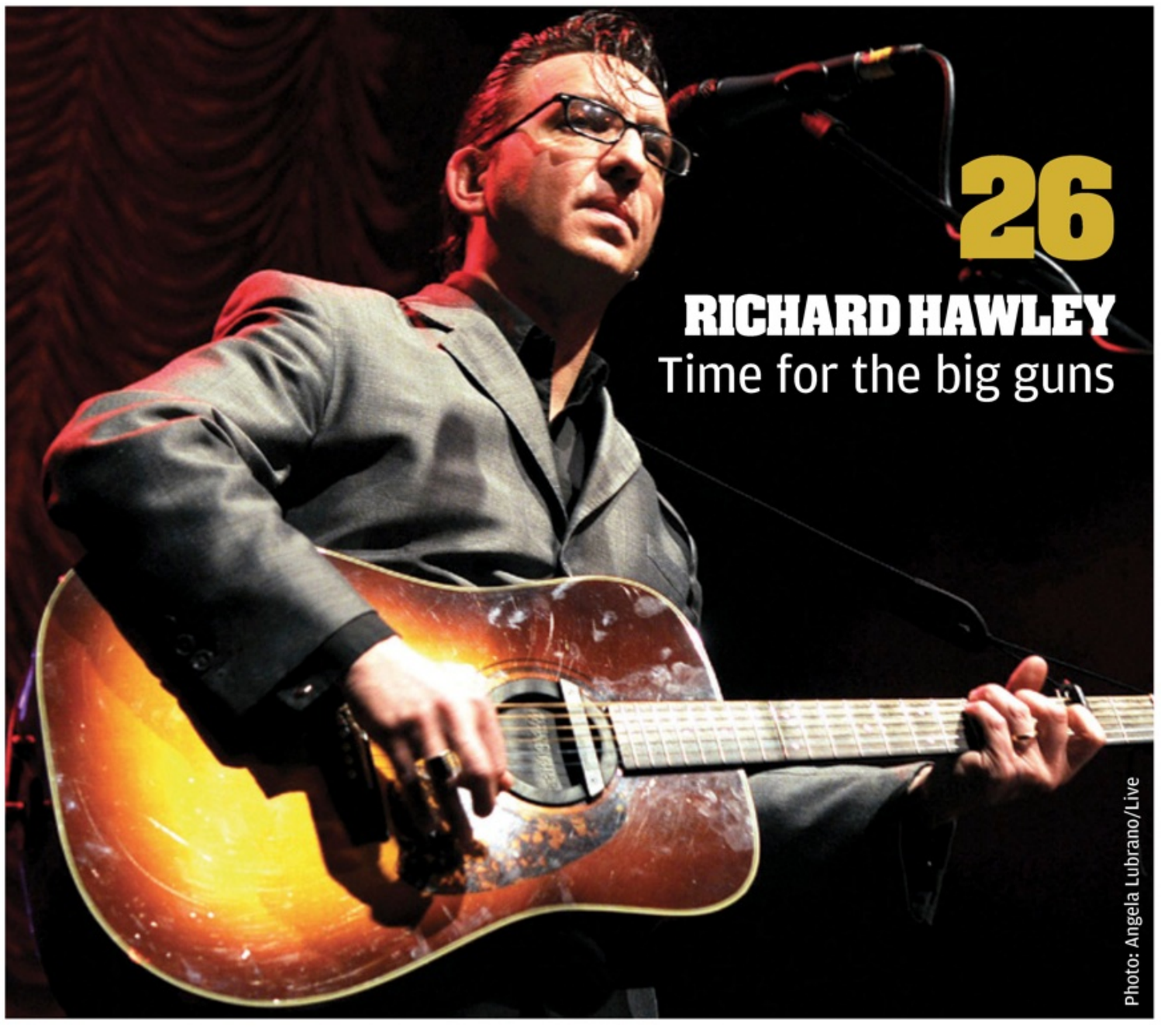

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RICHARD HAWLEY
Time for the big guns

Photo: Angela Lubrano/Live

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Reverberations

Write to *Guitar & Bass*, Anthem Publishing, Station House, Station Approach, 33 North Street, Carshalton, SM5 2HW or e-mail us: guitarandbass@anthem-publishing.com
Please note, we reserve the right to edit where we feel it is appropriate, or to print extracts from longer correspondences

STAR LETTER

THE KIDS ARE MORE THAN ALRIGHT

These days, much tends to be said about the current crop of teenagers and their love of mobile phones and computer games, apparently at the expense of more worthwhile pursuits. I can see where those critics are coming from and also number myself as one of those 'accusers' with regard to the habits of my own two children. This being the case, I was so glad to have this opinion overturned following a recent concert at my 17-year old son's school.

It was a theme night based on the hits of the 1970s, but with some contemporary stuff added into the mix as well. The school's music students from year 10 up to the sixth form were all represented. The audience was treated to the students' enthusiastic versions of Abba, Fleetwood Mac, Bowie and Queen songs. In particular the year 10 trio who performed *Tie Your Mother Down* really impressed. The authentic tone that the young guitarist/singer got out of his Telecaster and his confident, note-perfect rendition would surely have gained a nod of approval from Brian May if he'd been there! My son and members of his year group added some contemporary flavour with their performance of the Walk Off The Earth version of Gotye's *Someone I Used To Know*. I was more than a little proud of how well they executed this piece, and amused at the looks on the faces of the audience when they were faced with five people playing on one guitar!

As well as the quality of the performances, what made the night for me was the enthusiasm and barely contained joy of performing that was so evident amongst the students. If you'd been there, you couldn't have failed to have been both heartened, impressed and reassured that the next generation of musicians is here, waiting in the wings. Of course, full credit must go to the teaching staff who obviously both inspire and encourage the students to perform confidently at this level. These staff weren't shy of taking part, either. In particular, as one of them treated us to a rousing and accomplished rendition of David Bowie's *Life On Mars* I couldn't help but cast my mind back to the school music lessons I had in the mid-'60s. Probably the highlight was when our venerable music teacher (with a reluctant nod to what he regarded as 'pop' music) played our class a couple of Frank Sinatra songs on 78rpm records on his wind-up gramophone. As at the time we were all listening to and wanting to emulate the Beatles, Rolling Stones and the Kinks, this did little to bridge any generation gap!

Stephen Davies *via email*

G&B It's heart-warming to hear, despite what you read in the papers, that music hasn't gone completely from schools. It's always been easy to criticise youngsters for not being passionate about music, or valuing quick fixes over hard work – or just generally thinking the music they want to play isn't as good as it was 'in my day'. We vaguely remember (through the heavy mists of time) the same things being said about us when we were kids starting out. There's nothing wrong with not liking much current music, or thinking that getting lessons and joining bands is better than learning online or making records in your bedroom. But the history of the electric guitar shows how, on many occasions, those who were heavily criticised at the time (breaking guitars, playing too loud, etc) can – and have – ended up being lauded for their achievements. We love the idea of youngsters learning their music history while also being able to play the latest music that inspires them, and we look forward to Stephen's son in years to come thinking that the latest generation of players 'don't love the guitar or the music like we did'. It happens to us all, eventually – but if we're lucky he'll also discover it's not the case.

Rosetti

Written a Star Letter? Contact Rosetti on 01376 550033 to claim your Fusion gig bag – electric, acoustic or bass available!

THE ZENTA OF OPERATIONS

Having read both Kevin O'Shea's letter (May 2012) and the article on Tony Keen's guitar collection (March 2012) I am pleased to write and express our delight that some of the guitar brands we distributed in the 1960s and 1970s are now finding their way into collections. The Zenta brand was one of our own trademarks, and for many years we also exclusively distributed Hondo instruments, which were made by International Music Corp (USA) – the company that subsequently introduced Jackson and Charvel guitars to the international market. In 1975, on the 10th anniversary of the founding of our company, I placed a four-page advertisement in *Melody Maker* to promote our product ranges – quite an expense for us at the time! I still have a copy, with Zenta guitars prominently featured. Well, times have moved on and we no longer distribute Zenta nor Hondo, but as we approach our 50th anniversary we do have our own current guitar brands, Vintage, Fret-King, Palma, Santos Martinez, Encore and Falcon, and we are proud to represent Danelectro, Italia and Manuel Rodriguez in the UK and Eire. Who knows what the future holds!

John H Skewes
Chairman, John Hornby Skewes & Co Ltd

SINCERE HANKS

I will be 70 this year and have been a lifelong fan of the Shads, and Hank Marvin in particular. About 10 months ago I bought a Squier Classic Vibe '50s Strat (in red, of course) and a Mustang amp and I am thoroughly enjoying myself. I can't read music, but with the help of tab and a Hank instruction book I can now play *Apache*, *Wonderful Land*, *Atlantis* and quite a few other tunes. It's a lot of fun rocking at a very old age!

BT Cook *Newport*

G&B **Good to know that Hank Marvin remains a inspiration to guitarists. At the rate you're going, it sounds like you'll have a full set nailed down very soon. Next stop: the world...**

MARTIN LUTHIER KING

I decided recently to change the pickups on my cheap but loved Washburn HB30. I saved my pennies for a pair of Bare Knuckle Stormy Monday humbuckers (chrome, un-potted), new pots and caps and duly set aside a weekend to fit them. I'm a practical sort of person so I worked it all out, read some articles and set to work. Everything came out through the f-holes like a dream, but then the problems ensued. Ground hum, buzzes of different sorts, plus trying to get the loom back through the f-hole without leaving any wiring visible... I was pulling my hair out after many re-solders and failed attempts to get the pots back into the body in the right order.

So I phoned up my local luthier, Martin Dixon of Otley, West Yorkshire, being quite prepared to hand the guitar over to him to sort out. He was kind enough to take a look, even though it was Sunday and he was glazing his new greenhouse. It took him a couple of minutes to tell me how to re-wire the tone pots and capacitors and I went away with renewed enthusiasm and finished the job that day. The guitar sounds as sweet as can be – but I want to champion local luthiers. I would have saved myself a great deal of stress and frustration if I had taken my guitar to Martin (and he's is also a Bare Knuckle dealer, so I probably would have saved a bit of money too).

So a big thank you to Martin, but also a recommendation to other players thinking of doing their own upgrades. Don't do it yourself! Take your beloved instrument to your local luthier, save yourself time and money, and keep these guys in business.

Stuart Harvey *via email*

G&B **Glad it all worked out for you, Stuart, and we're happy to raise a glass to celebrate Martin helping you out. We're big fans of doing projects and upgrades yourself here at *Guitar & Bass*, but that doesn't mean we're against taking your gear to a professional and having them do it for you. We've talked to many luthiers and repairers who've told us that people have walked in with one of our workshop articles and asked if they could take on the job – whether it be because they don't have enough time themselves, or they want the finished result but aren't confident they can successfully complete it themselves. Not having the desire or skills to carry out repairs or upgrades yourself doesn't make you any less of a guitar player, and Martin Dixon is one of the many fine luthiers in this country that can help. While you shouldn't expect luthiers to spend days talking you through how to do something without charging, all the ones we've ever come across have always been happy to hand out tips and advice. For a lot of luthiers, repairs, mods and set-ups provide a regular income that helps pay the bills. So if you feel the need to avail yourself of their services, do so without delay – you'll be doing your bit to support the industry in this country. And your gear will thank you, as well...**

Woke up this mornin'... NEWS

Marshall No.1 On Tour

As part of their continuing 50th anniversary celebrations, Marshall's very first amplifier will be leaving its home at the Marshall museum in Milton Keynes and heading off for display around the Hard Rock Cafes of Europe. This historic amp will reach London for the Hard Rock Calling Festival in Hyde Park (13-15 July) and will also be shown at the London's Hard Rock Café in The Vault (16 July – 3 August) before it crosses the Atlantic to visit New York. A chance for a glimpse into rock history! See www.hardrock.com.

New Pawn Stars

Fender announces four stunning new additions to the upgraded Pawn Shop Series including a unique four-string debut

This month Fender expands the Pawn Shop Series with four adventurous new models: the Offset Special, the Mustang Special, the Jaguarillo and the first-ever Pawn Shop four-string, the Reverse Jaguar bass.

The semi-hollow double-cutaway Offset Special is a visual feast, with its f-hole and classy offset waist making it a good candidate for the most discerning of players. The pickups might look a bit look like P90s, but they're JZHB humbuckers; a three-way switch and Fender's classic floating tremolo tailpiece seal the deal. The Jaguarillo is a hot-rodded Jaguar complete with two standard Strat single-coils and an Atomic humbucker at the bridge, all angled to maximise top and low-end response. The series' dauntless four-string first comes in the form of the Reverse Jaguar bass with reverse body and headstock, a new scratchplate design and two lively Reverse Jaguar humbuckers.

Lastly, the Mustang Special makes a welcome return to the line, offering a total of 15 tonal options thanks to three-way coil selector switches for both its Wide Range humbuckers. Other features include a rosewood fretboard with medium-jumbo frets, a mint green scratchplate, a '70s-style hardtail Stratocaster bridge and a three-tone sunburst finish that's easy on the eye. More info is available at www.fender.com.

HENDRIX BIOPIC

A number of films covering the life story of Jimi Hendrix have been shelved over the years for various reasons, but it appears that a new biopic is finally set to grace the big screen, despite a lack of support from the Hendrix Estate. The upcoming film, entitled *All Is By My Side*, is based on a screenplay written by its director John Ridley, who took inspiration from interviews and archives. However, the film has already hit problems after the custodians of the Hendrix legacy, Experience Hendrix LLC, issued a statement outlining that 'no such film, were it to include original music or copyrights created by Jimi Hendrix, can be undertaken without its full participation.' Reports suggest that the film will focus on the period when Hendrix was recording his classic debut *Are You Experienced*. Filming begins in Ireland this month, with Outkast rapper Andre 3000 set to take on the starring role. More news when we receive it!

THE SLASH EFFECT

Jim Dunlop reveals two new Slash signature pedals

While Slash has never been pinned down as much of an effects man, his subtle use of fuzz and wah has underpinned many of his most memorable solos. Now Jim Dunlop have once again joined forces with the fuzzy-haired icon for two new Slash-endorsed pedals ideal for rock-loving effects nuts. The all-analogue Slash Octave Fuzz offers a range of options, with separate Sub Octave and Octave Up Fuzz voices that'll thicken things up nicely. Then there's the custom-voiced Slash Cry Baby Classic, tuned to a lower frequency for less throaty tones and featuring true hardwire bypass and a custom-wound resonance inductor that'll provide a tonal palette fit for a legend. Both of these units are housed in a chunky diecast casing and feature custom Slash graphics and shabby-chic hotrod paintjob that's certain to liven up any pedalboard. For all the specs head to www.jimdunlop.com.

Photo: Rick Diamond/WireImage/Getty

RIP Donald 'Duck' Dunn

Legendary bassist Donald 'Duck' Dunn has passed away aged 70. A statement posted on Facebook by bandmate Steve Cropper indicated that Dunn died in his sleep on Sunday 13 May having performed two shows at the Blue Note Night Club in Tokyo. 'Today I lost my best friend,' he wrote. 'The world has lost the best guy and bass player to ever live.' Dunn was known as bassist in Stax Records' house band, Booker T & The MGs, as a session musician playing with many of the greats, and as bassist in the Blues Brothers band. He recieved a Lifetime Achievement Grammy in 2007 and was inducted into the Rock And Roll Hall Of Fame in 1992.

NEWS IN BRIEF

ipSoft Chord Dictionary

The latest nifty new app to grace the App store is ipSoft's Chord Dictionary. This excellent app is a reverse chord look-up tool that tells players what chord they're playing from any fingering positions and combinations over 22 frets. It has a user-friendly interface with a simple five-fret diagram and a scrolling bar for navigating the guitar neck. One simple click to apply the finger positions and it'll provide the chord's names. See www.islenskt.com

Iconic Images

Jimmy Page has collaborated with five legendary snappers for his Fine Art Photographic Print collection. Featuring images shot throughout his career, the photos have been printed by hand and processed in the traditional laboratory darkroom. Each numbered print is limited to 50 and prices start from £1000. See www.jimmypage.com

Blackhawk Touches Down

Bare Knuckle Pickups has combined the best of active and passive for their rather suave-looking new Black Hawk humbuckers. Each coil is scatterwound by hand and has a duo of specially annealed nickel-plated steel blades providing even magnetism and a perfectly balanced tone over the strings. With ceramic magnets for the bridge and Alnico V for the neck, they'll give a nice choice of sounds. See www.bareknucklepickups.co.uk

Calendar SHOWS, GIGS, FESTIVALS, WORKSHOPS

Blues On The Farm

JUNE 22-24

This excellent blues bash returns for its 20th year, and with a British Blues Award for Best Blues Festival, it's well worth a visit. Artists include Dave Kelly, King Mob, Woody Mann and the College Band
WHERE? **Pump Bottom Farm near Chichester**
TICKETS **£99 (whole festival); £35 (day tickets)**
CONTACT **www.bluesonthefarm.co.uk; 01243 773828/01243 539072**

East Coast Blues Festival

JUNE 23-24

Divided between Durham on Saturday and Cleethorpes on Sunday, this year's top line-up includes Robin Trower, Wishbone Ash, Oli Brown, Connie Lush, Henrik Freischlader and Mitch Laddie
WHERE? **Durham Uni/Cleethorpes Pleasure Island**
TICKETS **£25 (advance)**
CONTACT **www.solidentertainments.com**

Blues Fest 2012

JUNE 26-JULY 6

Taking place over a selection of venues in London and Manchester, this festival is a winner with acts including Van Morrison, Ronnie Wood, Tom Jones, the Robert Cray Band, Eric Bibb, Mick Taylor, John Hyatt, Ian Siegal and George Benson
WHERE? **Venues across London and Manchester**
TICKETS **Varies depending on show/venue**
CONTACT **www.bluesfest.co.uk; 0844 844 0444**

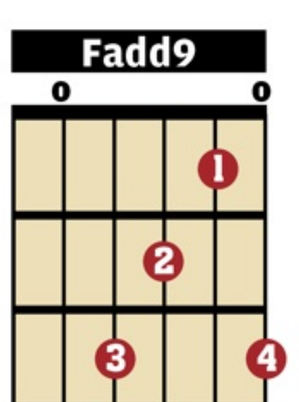
Flying Colours in London

SEPTEMBER 21

It may be a wee while before Steve Morse and co bring their psychedelic pop extravaganza across the pond, but this show is likely to be extremely popular, so our advice is to get in there early
WHERE? **Shepherd's Bush Empire**
TICKETS **£28.50**
CONTACT **www.gigsandtours.co.uk**

The Lost Chord

The opening chord of the Beatles *A Hard Day's Night* has been debated for decades due to the interaction of two guitars, bass and piano, and was often thought to be G7sus4. 'It is F with a G on top [on 12-string],' said George Harrison. 'You'll have to ask Paul about the bass note to get the proper story.' So, here we have F with a G on top – Fadd9.



IN ASSOCIATION WITH Vintage

THE GREAT BRITISH R&B FESTIVAL
COLNE • LANCS
24 - 27 AUGUST 2012

R&B Heaven

The Great British R&B Festival returns to Colne having bagged the Best British Blues Festival title at last years British Blues Awards, and by the looks of the line up they could well snatch it again. Amongst the 600 artists performing are Booker T Jones, Joan Armatrading, the Blues Band and Dr Feelgood, and they're offering a little Sunday jazz for the first time too! Early bird tickets are available now. For full details head over to www.bluesfestival.co.uk.

WE'VE BEEN AD...

GUILD REKINDLES THE MAGIC

When Guild released a range of new solidbodies in the '80s they clearly felt earth-shattering joy would ensue. After all, from the look of the guitarist pictured on his bed, back turned to his jilted Les Paul lover, something needed to be done to restore that all-important mojo. Cue a tantric trio to spark up our musical love lives. After all, 'the best way to forget a relationship is to start a new one'... isn't it? Their first passion-livener was the hideous X-79, the six-stringed equivalent of a sex-crazed swinger bursting into our boudoirs, clad from head to toe in PVC, sporting its ergonomically nightmarish 'elongated upper horn'. Second was the opposite – a flaccid and forgettable S-275 that would fail to excite a celibate monk on Viagra. Lastly, the SB-202,a four-string blended into the background much as it does here. Needless to say, the world swiftly returned to 'the ex' to beg forgiveness.

Tales from the road

Risky Business

Road crews are prepared for pretty much anything, but what about when gigs go bad? **Adi Vines** lives to tell the tale

Does it ever occur to you that you might be in physical danger at a gig? I don't mean in the moshpit, where it's your choice whether to join in the rough stuff, or even in the front row where you can occasionally find yourself under the flailing boots of stagediving pillocks. I'm talking about an escalation of mob behaviour that becomes ugly and violent. A riot, in other words.

Famous examples of gigs spinning out of control include the Jesus and Mary Chain's show at North London Polytechnic in 1985 and Guns N'Roses' 1991 debacle in St Louis, but there have been occasional displays of disorder reported ever since the birth of rock'n'roll. A quick online search will find accounts of damage to venues hosting performances by Bill Haley and the Comets back in the 1950s. More recently, the behaviour of disgruntled fans of both Iron Maiden (2009) and Metallica (2010) in the South American city of Bogota meant that when my current employers and I turned up there last summer, we were faced with walls of tooled-up riot police, all clad head-to-toe in matt black body armour like Robocop with a stealth makeover, and who were just there on the off chance, like, that things might get, y'know, a bit rowdy. Luckily, their services were not required this time.

If, however, we jump continents back to an outdoor gig in Europe 12 months or so earlier which was unfortunately curtailed due to illness, things were different. This is the one and only time that I have found myself in the firing line, and it's not an experience that I wish to repeat. With a steady flow of rocks and glasses raining down on the stage and a large, hostile audience heaping verbal abuse on us, my colleagues and I had to clear the band's gear off to safety. Large flightcases with open lids became an important means of defence, and they took the brunt of the abuse. Possibly having the band's name in large white letters all over them could have been seen to be a tad provocative, under the circumstances.

To be fair to the angry mob, they had a right to feel hard done by. But taking it out on the poor old roadcrew (who, at this point, were just as confused regarding the circumstances of the gig being pulled) is pretty pointless. Luckily no-one was hurt, the gear suffered no damage, and the crowd eventually moved onto hurling paving slabs at the tour buses and attempting to break into the box office.

> The angry mob had a right to feel hard done by, but taking it out on the poor old road crew is pretty pointless

Although the severity of this incident fell far short of the other aforementioned examples and was, of course, in no way as bad as the violence seen at some political demos, it still left us all shocked and shaken. An acquaintance of mine is fond of saying to anyone flapping about a technical mishap, 'Relax – it's only a concert, dear boy, not a matter of life and death.' Which is true, until all those people you have attracted to your concert decide to turn on you.

Fortunately these incidents are rare, but it's a sobering thought that should things turn ugly there are probably only a few dozen security staff between me and thousands of punters baying for blood, and that matters could easily descend into a rock'n'roll version of Rorke's Drift that may not end so well for the defenders this time.

Adi Vines has worked with Radiohead, the Sex Pistols, the Darkness, Razorlight and others. See www.xselectronics.co.uk

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- Jim Root -

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ORANGE AMPLIFICATION

Album reviews

Neil Young & Crazy Horse

AMERICANA

Reprise

Young reunites his old comrades to hijack the canon of American folk for the first of a duo of new albums. It's a raggedy old ride to be sure, but Crazy Horse blaze through the lot with a dog-eared resolve, while Young accosts the very fabric of the songs, weaving his vitriolic thread deep into their midst. Canny use of choral backing vocals counterbalances the trashiness, adding a sweetened backdrop.

Ray Wylie Hubbard

THE GRIFTER'S HYMNAL

Bordello

RWH drops back in with a sackful of attitude, some rolling tumbleweed grooves and a storming set of new tunes. His humble brand of Southern-fried country-folk remains as moreish as ever, and hats off to any man who can namedrop an AC30, Neil Young, Martin Luther King and ouija boards all in one song. Though musically Hubbard stoically stands his ground, it sure is a fertile place to be.

Squackett

A LIFE WITHIN A DAY

Esoteric Antenna

Put two giants of prog rock together and the results will always be expansive, but with Squackett, Chris Squire and Steve Hackett have merged for a collection that holds a common prog thread without digging its heels in. In amongst the dreamy, spacial excursions there's an air of palatable simplicity too. Bond-like drama, summery, harmony-laden FM rock and skewed funk all get a look in, making for an eclectic and uplifting LP.

The Motives

FEATURING MATT TAYLOR

Bluesy Electric

With a line-up inhabited by high-flying UK blues guitarist Matt Taylor, a British Blues Award-winning bassist and a guest slot from Ian Siegal, the Motives's debut looks pretty damn good on paper. It stands up too; a rock-steady band nail the grooves and Taylor's timely flourishes provide a serious injection of blues gold. This confident, decade-spanning rhythm'n'blues is swimming in vibe.

Joe Walsh

ANALOG MAN

Fantasy/Concord/Decca

Two decades have passed since Joe Walsh did his solo thing in the studio and in the interim he's sobered up and found himself a wife, two things clearly reflected in the buoyant nature of this new record. Ex-ELO leader-turned-producer Jeff Lynne adds a sheen that works comfortably alongside this positive slant, allowing Walsh's guitar to serve the tunes nicely. Look out for a few cameos from Ringo Starr!

Renegade Creation

BULLET

Provogue

Robben Ford, Michael Landau, Jimmy Haslip and Gary Novak resurface with a polished second offering that flaunts their incredible musicianship, aided by bigwig producer Ed Cherney (Rolling Stones, Bonnie Raitt) pulling the strings. Fans of tempered blues rock, immaculate licks and metronomic timing will be heaven; others may find it a little squeaky-clean. Either way, these four are undeniable masters.

SNAP JUDGEMENTS

Hat Fitz & Cara

WILEY WAYS

Self Released

Aussie bluesman and Irish songstress get married, form band and make great music together. This LP of shabby hill country blues oozes cool

Joan Armatrading

STARLIGHT

Hypertension

Another display of sheer class from this Brit treasure, this time with a louche, jazzy feel that focuses the ears on that awesome voice. Truly one of her best

Heavy Blanket

HEAVY BLANKET

Outer Battery

J Mascis and some old pals stir up trouble with this scuzzy, deranged instrumental blend of wandering solos, fuzzy bass and lo-fi rhythm. One for hardcore fans

John 5

GOD TOLD ME TO

Membran

John 5 explores every corner of his mind and lets rip on this work of six-string sorcery. Shredding, riffing, fingerpicking, Spanish, electro... it's all nailed

Royal Southern Brotherhood

ROYAL SOUTHERN BROTHERHOOD

Ruf

Cyril Neville, Devon Allman et al spark up a feel-good blues rock LP that burns brighter with each visitation

Pat Metheny

WHAT'S IT ALL ABOUT?

Nonesuch

Metheny, always a pleasure to listen to, takes on 10 classics. His baritone acoustic is the focus and his delicate, intricate touch makes this a sparkling effort

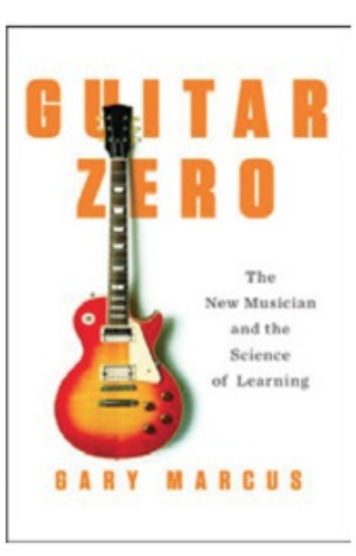
Book of the month

Guitar Zero

GARY MARCUS

Oneworld

Psychology professor Gary Marcus uses his sabbatical to face his musical nemesis, discovering adulthood need not marr our ability to learn. This insightful memoir explores the magic of music, rewiring the brain and the path to a life of happiness.



Gimme Five

It's been at the feet of luminaries such as Tom Morello, Johnny Greenwood, Jack White, Jimmy Page and Dimebag Darrell, and now Digitech's latest, the Whammy V, is here to inspire the next generation and help it forge its own signature sounds. On top of the Whammy's standard genre-bending set of effects, the updated version now has a full chordal pitch-shifting mode, nine two-note Harmony intervals, two Detune modes and true bypass as standard. And if that doesn't sell it to you, it's MIDI-compatible and now runs off a 9V DC adaptor... phew! The full in-depth specs are at www.digitech.com.

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- Gus G

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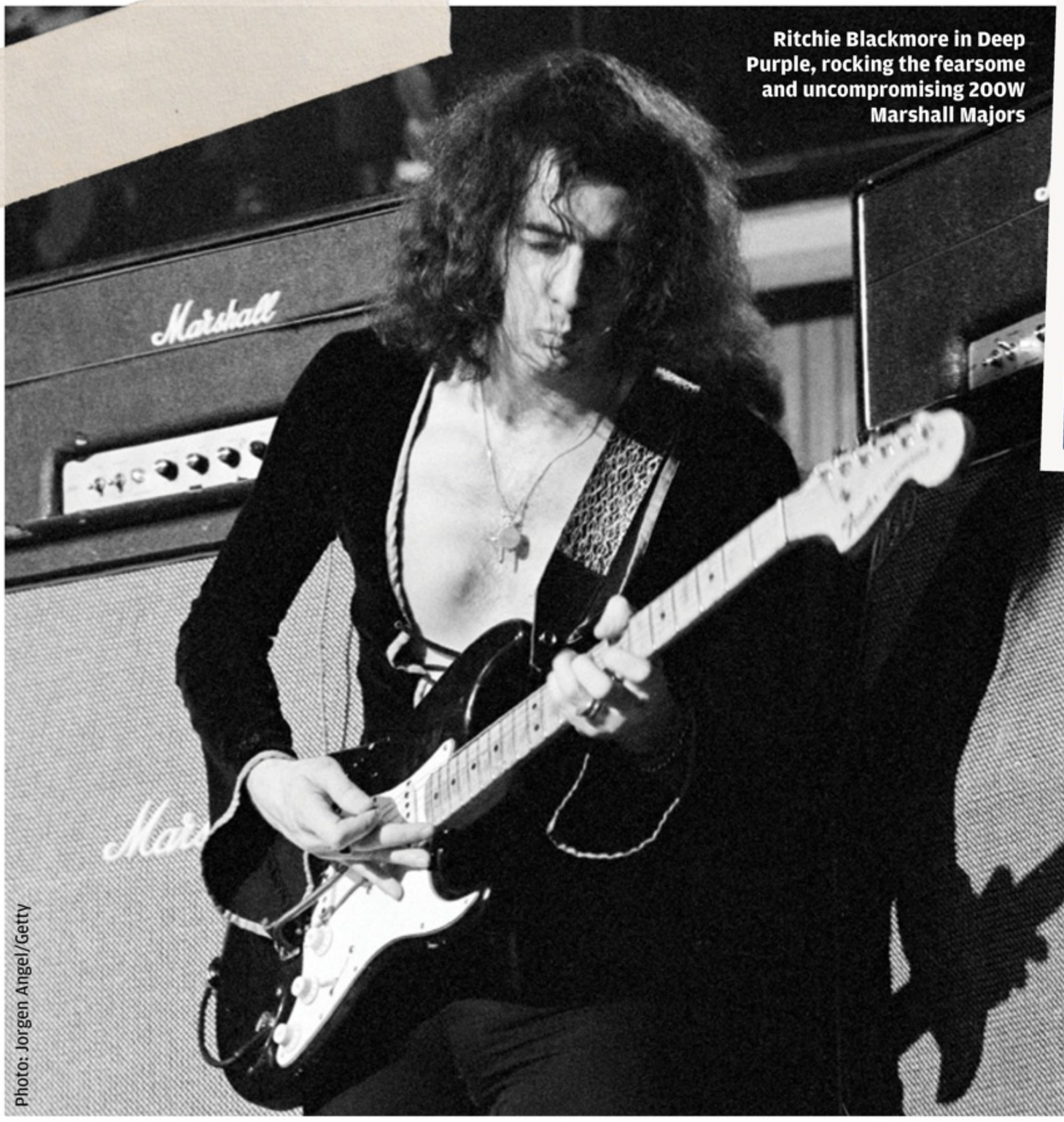
Allied Forces

For nearly five decades guitarists have known that a biting Fender plugged into a roaring Marshall makes for a sound like no other. Jimi Hendrix, Richie Blackmore, and Jeff Beck have all been seduced by the combination. **Michael Heatley** tracks a special sonic relationship

So you wanna be a guitar hero – get a Gibson and a Marshall stack, right? Wrong. Rock'n'roll has no rules, and even if it does, they're there to be broken. Think single coils through the definitive rock amp, and your perspective will shift on its axis. Believe us: Fender guitar plus Marshall amplifier means alternative nirvana.

It had always been assumed,from rock'n'roll's earliest days that Fender guitars sounded best through Fender amps. Buddy Holly's Strat played through a Fender Pro, Bassman or Twin amps was crisp and sparkly... but when Jimi Hendrix, less than a decade later, hitched the self-same guitar to a British-made Marshall stack on his arrival in London, a very different sound resulted. As Jeff Beck, who joined the Fender-Marshall club in '72 and never looked back, said in 1999: 'Hendrix wouldn't have sounded as good with a Fender [amp]... Clarity is fine for country bands, but if you want to get rude and loud you've gotta have a Marshall.'

It was indeed Hendrix – whose middle name was, coincidentally, Marshall – that opened ears to the sonic possibilities. The late Jim Marshall, who called Jimi 'Marshall's greatest ambassador', had developed his amplifiers at the behest of '60s guitarists who wanted to play their music at higher volumes than the current technology would allow. 'Pete Townshend, Ritchie Blackmore and Big Jim Sullivan all told me that the amplifier for rock'n'roll was not being produced,' said Marshall. 'So I listened to them.' ➔



Ritchie Blackmore in Deep Purple, rocking the fearsome and uncompromising 200W Marshall Majors

Photo: Jorgen Angel/Getty

Jeff Beck favours a Strat and a Marshall DSL50

Photo: Rowen Lawrence/Getty

The connection to Hendrix was Mitch Mitchell; Marshall was a drum teacher as well as an amp-maker and Mitch had been one of his pupils. Hendrix was given Burns amplifiers when he arrived in England in 1966, but the 30W amps were not considered powerful enough. After one London gig where Hendrix had been impressed with the Marshall gear the other bands were using, he expressed a desire 'to meet the character who's got my name: James Marshall.'

The summit meeting duly took place and in October 1966 Jimi took ownership of three amps and four speaker cabinets, along with a vocal PA system. He 'daisy-chained' the amps, describing them as 'like refrigerators hooked together... I really like my old Marshall tube amps, there's nothing can beat them, nothing in the world.' He made a minor modification to the tone network that added more treble and bass; otherwise they remained stock.

Strat into Marshall was the sound that dominated debut album *Are You Experienced*, released in the UK in May 1967, and September in the United States. The Super 100 head was the immediate successor to Marshall's first ever 100W head – the dual output transformer JTM45/100, easily identifiable by an acrylic glass front panel, the trade name of Plexiglas earning these amps the nickname 'Plexis'. Its two channels – high treble and normal – each had two inputs (high and low sensitivity) and separate Loudness (volume) controls. Both channels shared the amplifier's four tone controls: Treble, Middle, Bass and Presence. It contained three ECC83 (12AX7) valves in the preamp and a quartet of KT66 valves in the power amp, the later being standard issue in mid-'60s Marshall amplifiers. This basic template set the rock amplification standard.

Telecasters into Marshalls were considerably rarer at this stage of the game, though Eric Clapton, then a Gibson Firebird user, chose a Tele Custom with a Strat neck for Blind Faith's debut performance at Hyde Park in 1969. This was ironic since it had been his Les Paul/Marshall combination as

Q&A WITH NICK BOWCOTT

Marshall's Director of Marketing and Artist Relations joins the debate...

Were the first Marshalls made with Fender guitars in mind, or was it something that players discovered for themselves?

I can't speak for Jim or ask him now, unfortunately, but as far as I'm concerned the JTM45 [the first amp] isn't guitar-specific, and neither is any Marshall for that matter – even the Acoustic Soloists! To back up my point, I recently had the honour of being the first person to play through two 'exact' copies of the legendary 'Amp Number 1' – one made from modern components and the other from period correct parts. Both were staggering regardless of flavour of axe – from Jackson to Les Paul to Strat. So, to make a long answer short – it was something that players discovered... and the simple truth that a good guitar and a good amp are always good partners, regardless of brand.

Who would you most associate, Hendrix onwards, with popularising the combination?

There's a legion – Ritchie Blackmore; Robin Trower; Jeff Beck; Dave Murray and Janick Gers of Iron Maiden; Brad Whitford of Aerosmith; Rick & Francis from Status Quo; Eric Johnson; John Frusciante, Mick Mars, Tommy Bolin (RIP) and, of course, Yngwie J Malmsteen – to mention a few.

What is it about Fender through Marshall that's so distinctive?

While you can invariably tell that it's a Fender through a Marshall, both are transparent enough for the individuality of the player to shine through. For example – if Yngwie were to play Dave Murray's Strat through Davey's rig he'd still sound exactly like Yngwie... and vice-versa! That's the magic right there, in my point of view.

Why is it seen as a classic rock combination from a technical point of view?

See above – plus guilt by association! From *Smoke On The Water* to *Number Of The Beast* to *Cliffs Of Dover* to *Give It Away*...

Is the Fender/Marshall combination suited for anything apart from rock?

Sure – funk, pop, country... even jazz. You'd be pretty shocked where the black, white and gold lurks omnipresent in the backline, both live and in the studio.

What amp would you recommend for Fender guitars from the current catalogue?

At the risk of sounding flippant – all of them. Beauty is in the eye of the beholder, and the same applies to tone and ears.

heard on *Bluesbreakers With Eric Clapton* that had established the archetypal British blues-rock sound. Clapton's Yardbirds successor-but-one, Jimmy Page, used it in early Led Zeppelin, but usually combined with Supro amps (as per the *Stairway To Heaven* solo).

Ritchie Blackmore was the first man to preach Fender-Marshall to the '70s generation as his band Deep Purple laid down a blueprint for the ongoing heavy-metal onslaught. He had played a semi-acoustic Gibson in the pre-Purple Outlaws, carrying this over to the first recordings with his new band. His amps were 200W Marshall Majors through 4x12" cabs. Organist Jon Lord decided that he couldn't beat Blackmore so joined him, putting his keyboard through a Marshall too!

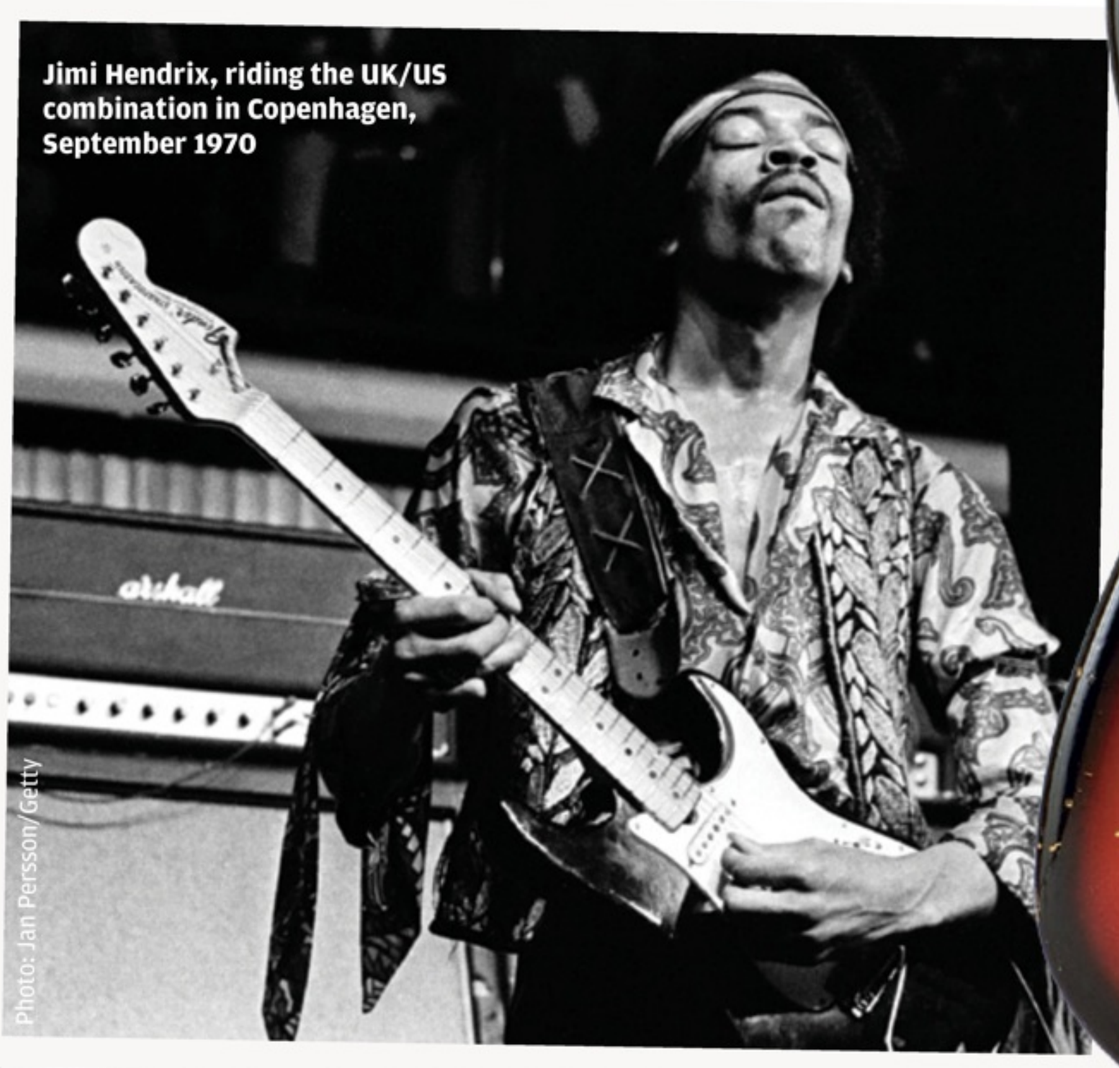
At this point, with the likes of Kossoff, Iommi and Page leading the Gibson humbucker charge with their Les Pauls and SGs, playing a Fender though a Marshall was a statement. If Clapton had sung about 'Blues Power', the combination majored on the power angle. And that was hardly surprising, as the concert volume of '70s bands had increased exponentially from their predecessors of just a few years before. Single-coil guitars like the Strat and Tele needed help to be heard.

US venues of the kind Blackmore and pals were playing in 1972 saw Deep Purple adopt a 10,000W Marshall PA system that put their name into the *Guinness Book Of Records* as the loudest band in the world. Purple's shows at London's Rainbow Theatre were said to have attained an ear-shattering 117 decibels thanks to the decision to use the same system they had been using in US venues five times bigger. Three audience members were rendered unconscious by the volume.

Blackmore certainly played his part in stunning the crowds, and while he claimed 'I'd rather play a little amp any time', he toured with two speaker stacks in case he blew one up, getting though at least two speaker cones a fortnight. He did, however, love 'playing with electricity,' attempting harmonic feedback by holding his guitar against his stack. He likened learning to play with the amp set-up as 'like trying to control an elephant' – but in doing so he inspired a generation of guitarists.

One was Bryan Adams, for whom 1972's *Machine Head* was required listening, 'Blackmore first fired me up about Stratocasters. I was really into his playing and to this day couldn't ➔

'Hendrix wouldn't have sounded as good with a Fender. If you want to get rude and loud you've gotta have a Marshall' – Jeff Beck



Jimi Hendrix, riding the UK/US combination in Copenhagen, September 1970

Photo: Jan Persson/Getty

Dreamland: a 1967 Marshall Super Lead plexi head and two basketweave cabs, plus a 1965 sunburst Strat

play a Ritchie riff – it's beyond me!' The Canadian did, however, cut his own first albums with the Strat/Marshall combination. Motörhead's 'Fast' Eddie Clarke also joined the race for volume, taking it to new heights later in the decade. He preferred to use one speaker cabinet to an amp 'because I used to like overdriving the speakers to get that bit more sustain. With two speakers it used to make it just a little dull.'

When Motörhead toured the *Overkill* album in 1979 Clarke had 13 4x12" cabs on stage. 'I had six amps on board and four running. It wasn't necessary 'cos we had 5k of side fills, so there was a lot coming from that. It used to get quite messy on stage sometimes; it really was "everything louder than everything else". I used to try and find a place you could hear stuff, because there were some places where your ears just shut down.'

The traditionally-inspired likes of Rory Gallagher and Status Quo typically stood their ground and retained faith in that favourite '60s staple, the Vox AC30 combo – but even they would crumble as the need for clarity and volume became paramount. Although strongly associated with the AC30, Rory Gallagher also used a Marshall 50W amp and 2x12" combos. Another working man's guitar hero, Stevie Ray Vaughan, would solve the problem in the '80s by using a Marshall onstage 'for clarity' alongside Fender amps.

'I ran four amps. It used to get quite messy. Your ears just shut down' – Fast Eddie Clarke

These days, Quo's Francis Rossi and Rick Parfitt both play their Teles through 4x12" Marshall cabinets driven by a 100W JCM800

One of the very first Strats Hendrix put through a Marshall – until it was set alight onstage at the Finsbury Park Astoria 1967

TEN GREAT FENDER-MARSHALL EXPONENTS

Above: a 1966 Marshall JTM45/100 & two pinstripe cabs. Left: Glenn Tipton's prized '61 Stratocaster

Jimi Hendrix

1 With the exception of a Flying V played for part of 1967, Jimi Hendrix spent his four years at the top of the rock tree in the company of Strats. A flirtation with Sunn amps apart, he remained faithful to Marshalls and, according to Jim Marshall, had one rig on each of three continents. With effects supplied by Roger Mayer, Hendrix produced sounds that still astound us today. Fender, Marshall, Hendrix: it's still a magic combination.

Photo Experience Hendrix

Ritchie Blackmore

2 When Blackmore switched back from his Gibson 335 to the Strat he'd used in the early days of Deep Purple for the 1970's *In Rock*, the level of performance also moved up a few notches, the gigs reflecting the sense of overdrive captured so effectively on the album. He double-tracked many of his studio solos with a third or fifth harmony, the Marshall Majors reproducing this faithfully. He also scalloped his Strat's fingerboard for max string bendability.

Jeff Beck

3 After ending the '60s with a Les Paul, Jeff Beck kicked his Fender Bassman into touch in favour of Marshalls, and picked up the Strat when linking with Tim Bogert and Carmine Appice in supergroup BBA. He completed the switch as he ditched hard rock for instrumental jazz-rock, highlighted by 1974's *Blow By Blow*, released in '74. Since 1980, his gear – a Strat and a JCM2000 – has remained as consistent as his music output has been unpredictable.

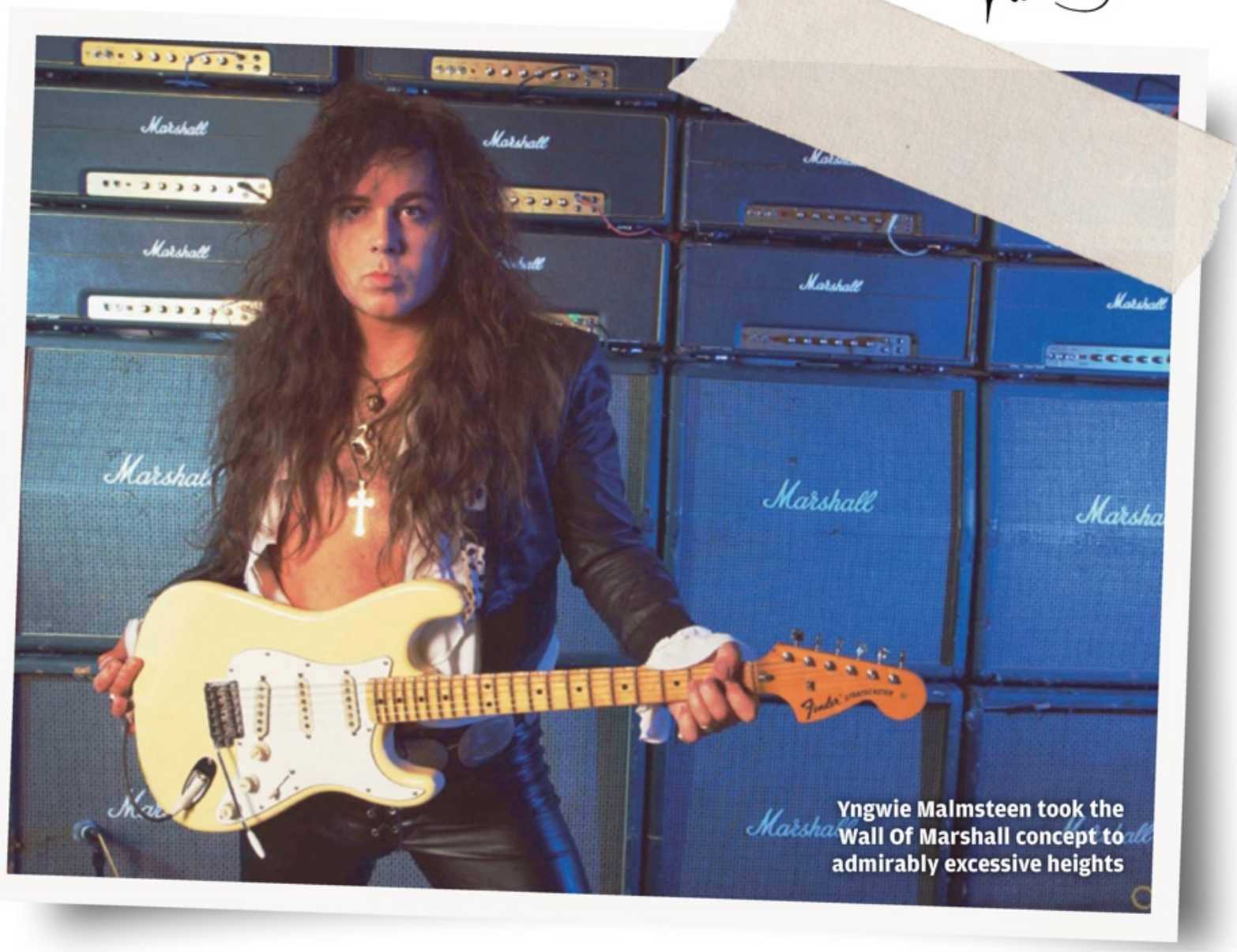
Photo: Sakura

Yngwie J Malmsteen

4 The super Swede's 1972 blond Strat, bought in Sweden when he was a teenager, is known as 'Play Loud' or 'The Duck' thanks to stickers on the body. Yngwie prefers vintage Mark II Marshalls for their 'warm tube sound that's never screechy'. He's been using them for 15 years, and loves their sustain. His onstage set-up included up to 24 Marshall Mark II 50W heads and up to 27 Marshall 4x12 cabs fitted with Celestion speakers.

Lead Series amp. However, they mix the signal from the Marshall cabs with a mic'ed signal from a Vox AC30 (ironically now made by Marshall) run offstage at full volume. This combines their trademark 'chug' from the old days, when AC30s were loud enough to be the main stage amps, with the cleaner Marshall sound underneath.

Germany's Scorpions were '70s torchbearers for the Fender/Marshall combination. Michael Schenker, as he passed through, may have been a Flying V player, but Uli Jon Roth and his successor Matthias Jabs were both Strat-through-Marshall men. On 1975's *In Trance*, Roth achieved what one fan called 'the heaviest Strat single-coil sound I've ever heard.' A Fender Stratocaster cranked through an old 100W Marshall Super Lead Tremolo was Roth's voice throughout his tenure with the Scorpions: 'It was almost unbearably loud and powerful – best suited only for large halls. Playing with drums and distorted rhythm guitars, which are doing power chords, completely limits ↦



Yngwie Malmsteen took the Wall Of Marshall concept to admirably excessive heights

Fast Eddie Clarke

5 The definitive Motörhead axeman obtained his vintage '75-'76 Strat in 1977. As well as switching its pickups for more powerful units, former Gibson owner Clarke modified the Strat by fitting Gibson frets before plugging it into Marshall amplification and letting rip.

He subscribes to the lyric of *Overkill* – 'The only way to feel the noise is when it's good and loud' – and points to *Lawman* as 'one of my favourite solos... it just keeps on taking off.'

Robin Trower

6 Trower first picked up a Strat when Procol Harum were on tour with Jethro Tull and Martin Barre had a spare: 'I haven't played anything else since.' 1974's *Bridge Of Sighs* put him on the map as a solo artist – and the majestic Strat-filled title track was its piece de resistance. Performed live before the lyric was finished at Winterland in San Francisco, it got a standing ovation. Today he plays his own signature Custom Shop Fender Strats.

Glenn Tipton

7 A staple of the Judas Priest line-up alongside KK Downing until his recent retirement, Tipton made his name in the '70s with a '61 Strat, then a modified CBS-era instrument with DiMarzio Super Distortion pickups: 'It sounds something like a cross between a Gibson and a Strat and it's very powerful.' Non-master 50W and 100W Marshall heads were backline staples until 1982, when he teamed the new JCM800 heads with Rocktron preamps.

Billy Corgan

8 Smashing Pumpkins leader Corgan created his signature buzzsaw sound by combining a Strat loaded with Lace Sensors with a modded JCM800 and a number of effects. The early-'70s hardtail Strat that featured on early classics like *Rhinoceros* and *Siva* from debut album *Gish* was stolen at a 1991 club show, but the lost Strat lives on in a signature Artist Series model with three single-coil sized DiMarzio custom humbucking pickups.

Photo: Pete Cronin

Simon Neil (Biffy Clyro)

9 Another modern Strat hero, the Scot's favoured Strat has no neck pickup and no switch, so he uses the two remaining pickups at the same time. Not content with his own Fender Custom Shop Time Machine 60s model, Simon has put his name to a Squier Strat with custom Alnico single-coils,that he often plays live. A Marshall 1959SL100 head with 1960A cab completes the 'dirty' side of his rig, often running in tandem with a cleaner Peavey.

Dave Murray

10 The longest-serving Iron Maiden axeman mixes and matches Jacksons and Strats, all with SD Jeff Beck or DiMarzio Super Distortion. His prize possession is an ex-Kossoff black 1957 Strat. Despite an arsenal of FX, he'd be happy to use just an amp. 'My Marshalls are my secret weapon. The 200W JCM series with built-in effects are very versatile. There are a lot of slow passages and you need that clean sound... it's not just big chords.'

TALKIN' LOUD

'There were no digital devices that produced the instant overkill sound. I was forced to take a Strat, a Marshall, and maybe a wah pedal and find a way to forge my tone into something special'
Uli Jon Roth, the Scorpions

'I plugged into a Marshall 25 years ago and from my first crunchy riffs to my latest screaming leads, my Marshalls were always right behind me... lots of them'
Yngwie Malmsteen

'A Strat is harder to play than a Gibson... you can't race across the fretboard so fast'
Ritchie Blackmore

'Marshall amps are simply the best, most solid-sounding, dependable and toughest amps in the world. You can't get a better amp than a Marshall and if there is a better-looking set-up than a Marshall stack then I have yet to see or hear it'
Janick Gers, Iron Maiden

Drummer Jim Marshall started out in retail distributing Fender products – and then went his own way

one's choices in terms of sound, but it also covers up a lack of tonal quality.'

Robin Trower, '70s axemeister, might beg to differ. 'The Strat is the most expressive of all the electric guitars,' he opined. 'It has the most vocal tone – it's the nearest to the human voice you can get.' He switched early on to maple necks, believing them to give a cleaner sound. And as he broke through onto the US arena circuit in 1974, he used up to three 100W Marshall heads with up to six cabinets on stage. It was not uncommon for Trower to play at very high volume levels through his rigs, even in relatively small venues, to achieve his desired tone, and while the arenas are now a happy memory he continues to do so today.

'The Strat is the most expressive of all the electric guitars. It's the nearest to the human voice you can get' – Robin Trower

Changing pickups is something many Marshall-favouring Strat users like Eddie Clarke tried to maximise their tone possibilities. Former Gibson owner Clarke modified the Strat by changing the pickups to an XM2 on the back and a DiMarzio SDS1 single-coil on the front. 'I kept the original in the middle... never used it, so it didn't matter.'

Janick Gers, one of the players Ritchie Blackmore had influenced and who found fame in the '80s New Wave of British Heavy Metal aka NWOBHM, fitted Seymour Duncan Hot Rails pickups to all four Strats he took on tour with Iron Maiden. He'd bought his first Fender at the age of 18 'secondhand from a guy in Darlington for two hundred quid' after saving money from a paper round. He wielded that self-same Strat with White Spirit and then with Gillan before joining metal giants Maiden. Over in the States, Van Halen's eponymous debut album in 1978 saw Eddie employ a Strat – a modified one, admittedly – and a Marshall head in the studio. His was made from Charvel parts, and the rise of new rock guitars in the hands of Jackson, Charvel and other manufacturers in the '80s, combined with a lull in Fender quality control, saw the company lose business: they reacted to this by offering ↦

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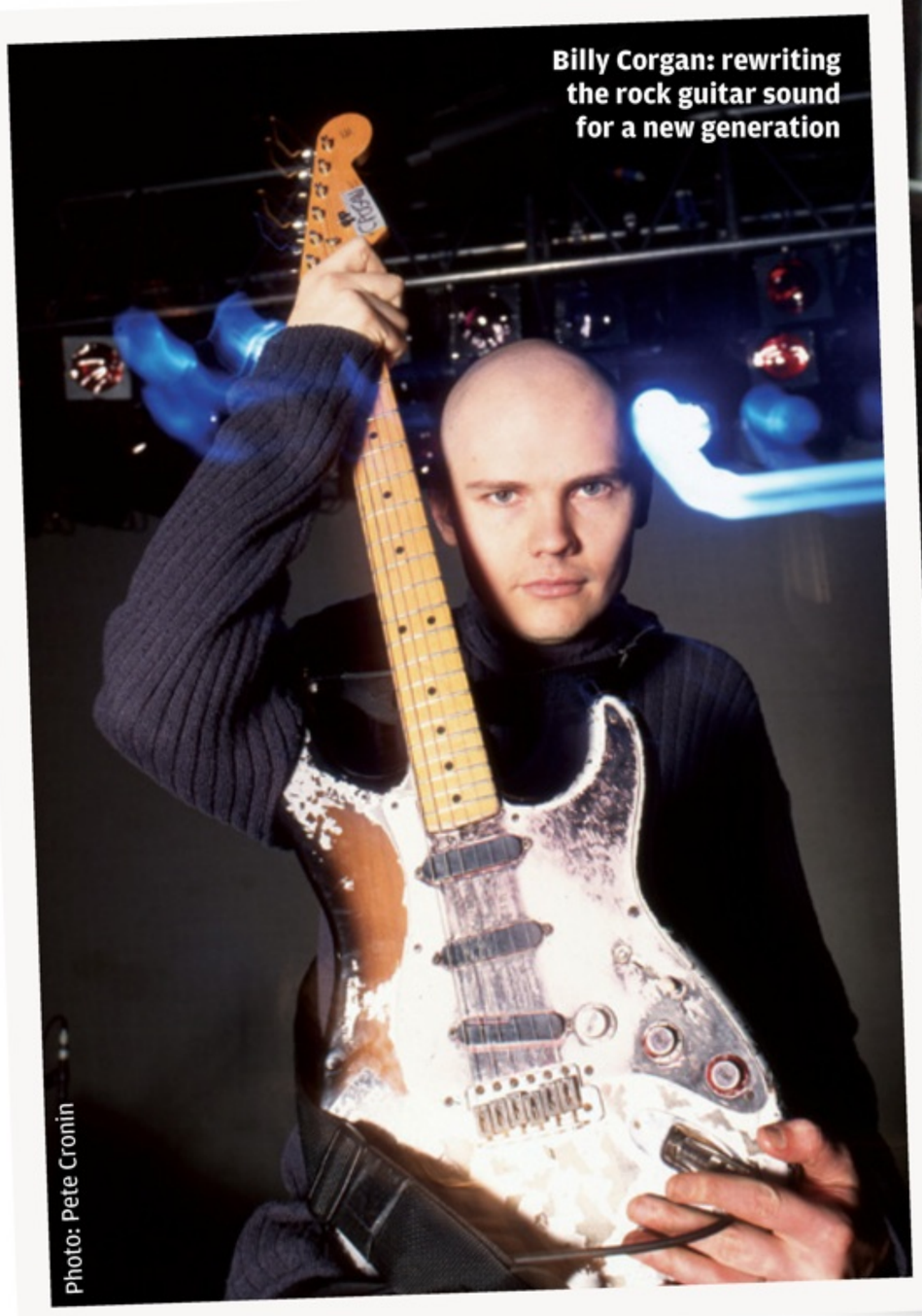


Billy Corgan: rewriting the rock guitar sound for a new generation

Photo: Pete Cronin

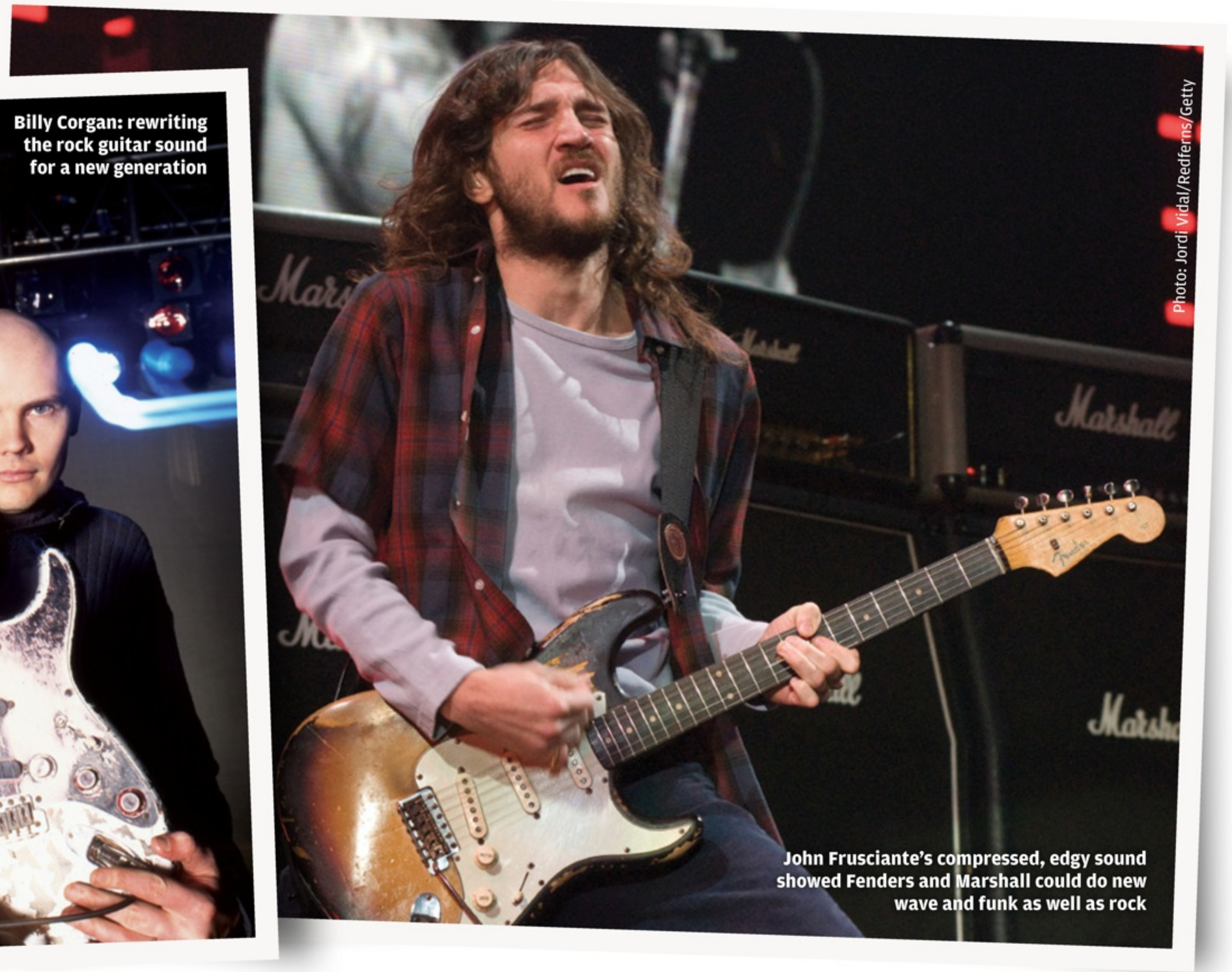


Photo: Jordi Vidal/Redferns/Getty

John Frusciante's compressed, edgy sound showed Fenders and Marshall could do new wave and funk as well as rock

models with a bridge humbucker option, commonly known as 'Fat Strats', and later on the popular HSH (humbucker-single-humbucker) configuration.

The Telecaster-through-Marshall combination was more rarely seen, but worked for Billy Squier who, for four early-'80s years, ruled the MTV airwaves in the United States. (It's an urban myth, however, that Fender named their popular range of intermediate guitars after him.) More alternatively, Tom Morello kept a Telecaster in drop D tuning as an important part of his Rage Against the Machine guitar arsenal, while Billie Joe Armstrong preceded his fixation with Les Paul Juniors with a spell of Strat/Marshall action circa 1994's *Dookie*. Okay, his guitar was, strictly speaking, a Fernandes copy... but how punk is that?

But the major exponent of Fender/Marshall in the '80s and '90s was undoubtedly John Frusciante. He took the Hendrix rhythm sound and updated it for a new generation, with the clipped, trebly tone that he obtained almost exclusively from the Strat's bridge pickup contrasting spectacularly with Flea's upfront bass sound.

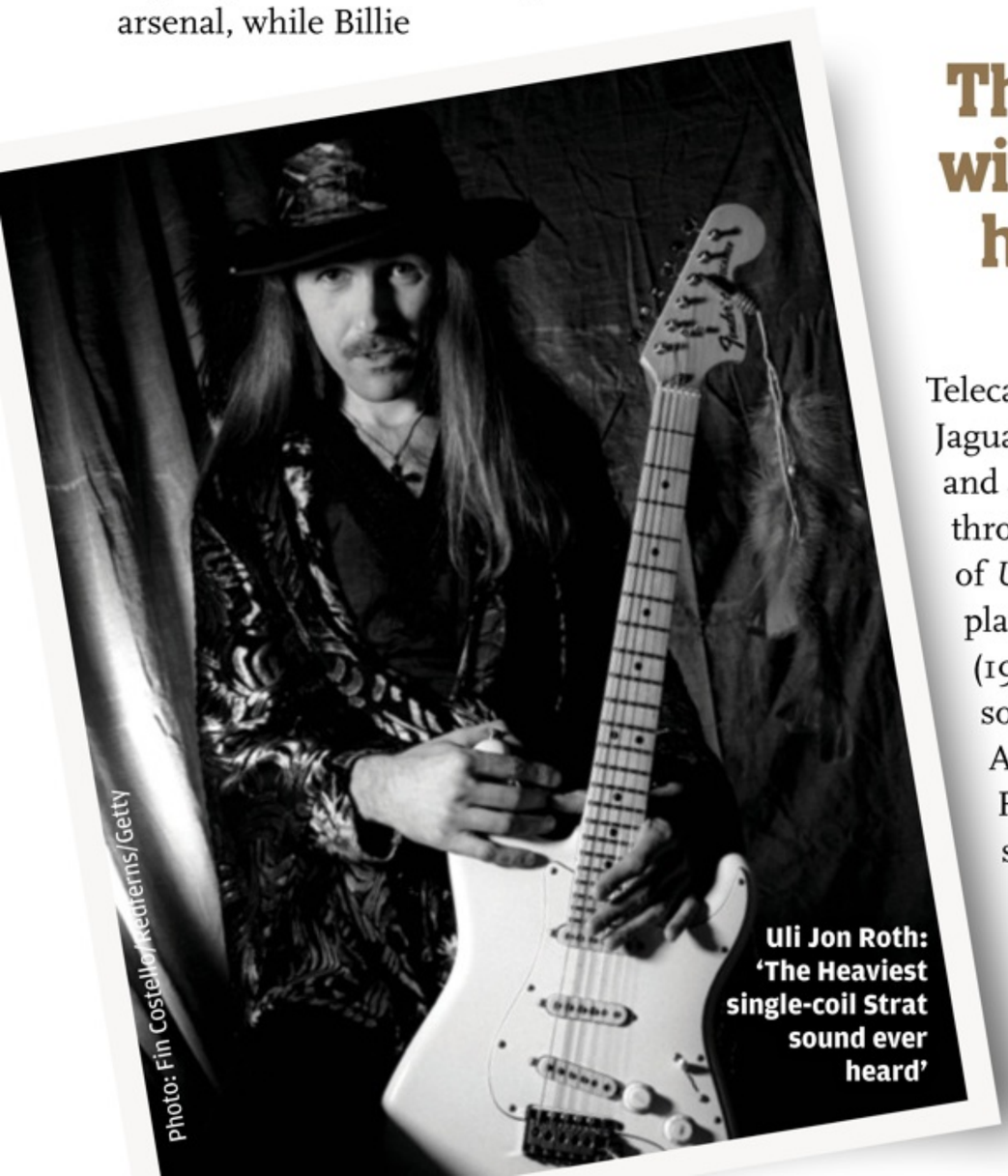
Stratocasters, Telecasters and a Jaguar all figured through a Major 200 and a 2550 Jubilee, both amps going through 4x12" Marshall cabs. The intro of *Under The Bridge* from the multi-platinum *BloodSugarSexMagik* album (1991) is very much his signature sound. Dave Navarro of Jane's Addiction, who filled in for Frusciante between 1993-98, was similarly inclined.

Back in Britain, where Britpop was on the rise, Graham Coxon was recording Blur's debut album *Leisure* in 1991. He had always played Les Pauls, but borrowed producer Stephen Street's Telecaster and was impressed. He doubled the Tele with a Gibson SG, playing both through Marshall heads and 4x12" cabs, after which a 1952 reissue Tele was added to his collection. (Purists might note that one of two Telecasters played on the album was a '68 model modified with a humbucker in the neck position a la Keith Richards' Micawber.)

Teles were the guitar to be seen with at this time. Paul Weller plugged his into the same Bluesbreaker combo as he used for his SG and Epiphones on his early solo material, while over in the US Rich Robinson used Teles through Marshalls on the first two Black Crowes albums.

The possibilities pioneered by Jimi Hendrix, with help from Leo Fender and Jim Marshall, have become part of the language of rock

Milestones in the Marshall amplification story came in 1975 with the 2203 master volume 100W head, 1981 with the JCM800, the JCM900 of a decade later and the Anniversary series of 1992. The Strat may have remained much the same beast as when Hendrix picked it up back in 1966, but the tone possibilities he pioneered – with a little help from Leo and Jim – have become part of the language of rock.



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Uli Jon Roth: 'The Heaviest single-coil Strat sound ever heard'

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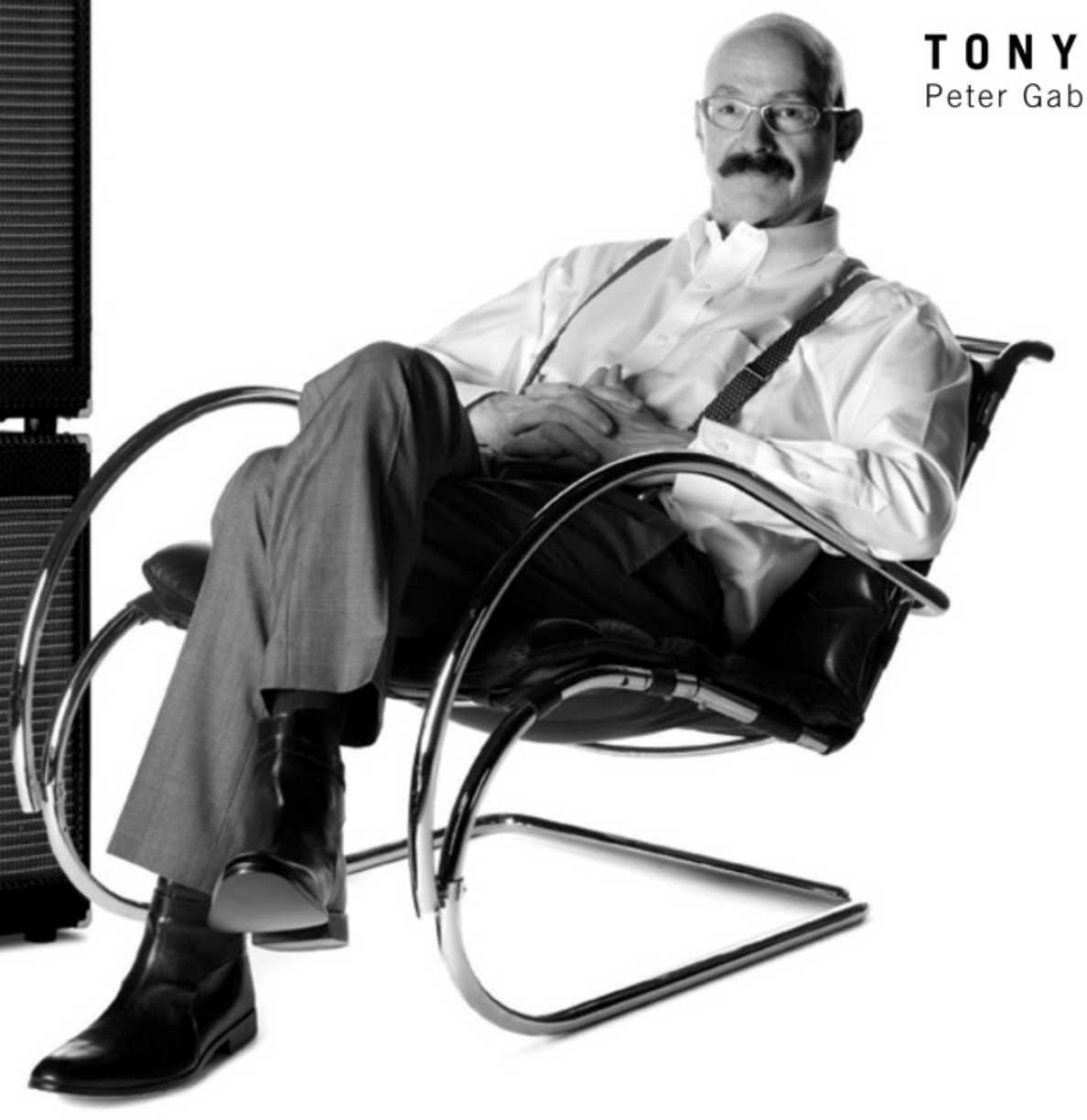

TONY LEVIN
Peter Gabriel, King Crimson

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Photo: Angela Lubrano/Live

Razor's Edge

Sharp commentary and echoing waves of squalling, riotous guitars make the seventh album from Sheffield's Richard Hawley the most involving and surprising of his career so far. Interview by **Rik Flynn**

Think Richard Hawley and we think warm emotive baritone, gently picked arpeggios, softly strummed chords, luscious, sweeping orchestrations and tunes that truly stir the soul; a modern-day blend of Scott Walker, Lee Hazlewood, Johnny Cash, Nat King Cole even... but with new album *Standing At The Sky's Edge* he's made a paradigm shift from happily riding the waves to big wave rider. Gone are the soothing acoustic parables of before, exchanged for a wholly more arresting approach. This is an epic indulgence of scorching fuzz, riding bareback though an effects-strewn skyline with an equally sizeable message to match... Richard Hawley is back. And this time, he's brought rocket noises!

When Sheffield's number one troubadour took a break after touring 2009's dark-cornered (and stunningly beautiful) *Truelove's Gutter*, he craved a brief window of normality. To return to the welcoming arms of his beloved Sheffield was sure to both refuel and inspire him. It is, after all, the landscape and people of his hometown that have shaped much of his work. It seems to have done the trick. When he resurfaced, refreshed from his brief hiatus, he brought with him a bold-as-brass psychedelic rock sound that has the electric guitar at its epicentre.

With this newfangled widescreen sound at his disposal, and his beloved city as a starting point, Hawley delves into the world of politics. No more so than in the album's title track that takes an area of the city called Sky Edge as its inspiration. This ancient promontory was overrun by gangsters after the Second World War and descended into a lawless wasteland. To put it in perspective, the Met invented the Flying Squad specifically to deal with the problem of Sky Edge.

'Two rival gangs fought each other over the right to use it for gambling back then. It's an housing estate now,' says Hawley. 'There are still some social problems up there but part of it is really quiet. It overlooks the city centre and it's got a fabulous view.'

In the song, Hawley draws from the desperate stories of real life people he knew from his past – a murderous father (not his!), a jail-bound prostitute and a young gang member. It's a shadowy, yet addictive tapestry. 'The three verses are about people that I knew when I was growing up during the Thatcher era,' he continues. 'The Sky Edge thing is a nod towards the city, but it's like a metaphor. I think we are literally politically at the edge now and probably very close to being over it.'

'I wanted the emotional drama of just guitar, without the B-52 bomber of a string section'

From the outset, Hawley summons up a supercharged sound to square up to his outrage, with thick overdrive and a brash use of effects providing a fitting backdrop. 'I'm seeing things repeated that happened when I was a kid,' he states. 'The asset-stripping of the country, not believing in the youth, not caring for old people and the sick... withdrawing everything that kind of makes us a civilised society, to me. They're lowering our kids' horizons, they're closing libraries; everything's negative, do you know what I mean?'

A serious new sound with one hell of a message, then... but it's not all politics, and the album's titanic opener *She Brings The Sunlight* addresses the equally mammoth subject of love. 'When my missus walks into the room, I want to applaud!' he says. 'That's a love song, no doubt about it, but it's also a tribute to lovers. I'd rather put my trust and faith in the future of humanity in lovers than politicians. When I see a couple walking down the street holding hands I

Gear

Guitars
'63 Gibson 335,
Gibson LP295,
Eko Barracuda,
Rickenbacker WB V64,
'69 Rickenbacker 381,
Danelectro Baritone

Amps
Blackstar 15W & 30W
Vintage Combo,
Fender Deluxe,
Fender Vibrolux,
Wem Dominator

Effects
Ibanez Standard Fuzz,
Ross Distortion,
Boss DM-2,
Small Stone phaser,
Tone Bender
Professional Mark 2,
Digitech Hyperphase
Stereo Phaser

King Of Twang HAWLEY ON DUANE EDDY

Richard Hawley recently brought his hero Duane Eddy out of retirement and sat in the producer's seat to record a new album for him. 'He's a beautiful soul, man,' he says. 'The earth is a far better place with Duane Eddy on it!

'He came up to our local pub and we played there, which was amazing. He wears his talent very, very lightly – you know he's a giant of a musician but he's easy to be with, he's a lovely sort. There's not many guitar players that when you hear one note. For me, I'll know it's Duane. There are very few guitar players that are that distinctive.

'We only had 13 days to write, record and mix something, but having limited time actually forced us to make decisions. Everybody chipped in on that record, but people referred to me as the guy who was gonna get his head chopped off if it went wrong! The only time I ever needed to do that "producer" thing was if the instinct ran out, or there were two or three different ways to go with the song.'

Photo: Steve Gullick

know the future of humanity is absolutely sorted, and when I pick up a newspaper I know we're in deep shit!"

With his new album Hawley chose to lose the orchestration and express himself through a more traditional band format. 'I wanted to create the same kind of emotional drama of when I play guitar live,' he expands. 'I wanted to see if I could do it without using the B-52 bomber of a string section, and just limit ourselves to the instruments that we play. I could've thrown the towel in halfway through and got an orchestra in, but I was just determined not to do that.'

Critics are already calling *Sky's Edge* a sea change for Hawley but he sees it as more of a natural progression. 'I don't see it as an about face or turning left or right,' he states. 'It's a arrow moving forward – all I've done is replace one set of drama-inducing instruments with another, and it's created a different sound. It's just like a TV screen getting ever wider.'

The current state-of-the-nation has forced Hawley to expand his perspective both sonically and lyrically, but perhaps the most arresting thing on the new record is Hawley's approach to the guitars. 'I'm naturally restrained with guitar apart from on the odd occasion where I allow myself to let rip – like when we play *The Ocean* [from *Coles Corner*] live and a couple of other occasions. That was always a big part of what it was all about, but I'd never recorded it. I thought that we could capture that somehow. It was like catching lightning in a way. I thought it was going to be really hard to do.'

Experience gleaned in other people's bands and his time as a session player has definitely shaped the way Hawley records his own material, too.

'I've done so many millions of recordings either as a session player or with a band, and I never used to have any time. At the end of a session it'd be, "Right Rich, time for your guitars!" So I'd have two or – if it was luxurious – three days to do all my guitars for an album, when the singer and the drummer had taken weeks! I used to get the thin end of the wedge, but I suppose I've learnt to use that to my advantage. Limited options can sometimes work in your favour.'

Hawley has always been known as a bit of a gear-head, and with an almost 100-strong collection of guitars the options were plentiful. While his favourite cherry red 1963 Gibson 335 was his first port of call, his new sound required a tougher candidate as well as a supporting cast of cameos.

'I needed a pretty thick sort of sound, and the 335 was very, very close. Then I tried a Les Paul, but I'm quite a big guy so it feels like holding a really heavy toy to me. Then Gibson brought out the LP-295. It's like a Les Paul version of the big ES-295 that Scotty Moore played. Instead of the normal Les Paul cutaway, it's got a mini Florentine. It's a gold top and it comes with a Bigsby – that's essential to me, I really struggle to play without one. So I ordered one, and the minute I got hold of it that was it!'

It wasn't solely his new guitar acquisition that fires up the album, and Hawley explored some unknown territory to mix things up. 'I got into Rickenbackers!' he says. 'I tried a 330 12-string but the neck was like playing a fucking HB pencil! It was ridiculously thin. Then I discovered these Rickenbacker WB V64's. They're like a kind of hybrid with a 330 body and a 360 neck, so the necks are wider, but you still have to be really precise. They're also stereo, and there's nothing else that sounds like them on earth!

'To use guitars that were new territory was a wonderful thing, a real voyage'

'I also got a 1969 Rickenbacker 381. It's a right strange thing, almost like three guitars in one. The carving on the wood is amazing, and so is the sound. They were all new territory for me. That was the wonderful thing – to use new guitars that I'd never used before, it was a real voyage.'

It doesn't end there, for Richard Hawley clearly relishes the opportunity to stock up on inspiring new six-strings when an album comes around, and this time he decided he wanted to jar his old habits and force himself into a different style of playing.

'I got into these old Italian Eko Barracudas, too' he explains. 'They were cheap bottom-of-the-line guitars when they came out. They have a vintage sort of sound,

And another thing...

Richard Hawley's father, who died in 2006 at the time of the recording of *Lady's Bridge*, was steel worker by day and a pro guitarist by night, playing pubs and backing luminaries such as John Lee Hooker

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Back to its former glory: Hawley with his father's 335

Photo: Angela Lubrano/Live

Listen up

RICHARD HAWLEY
Coles Corner (2005)
Hawley's Mercury Music Award-nominated third full-length album creates an aura of retro escapism dripping in romance. Faultless

RICHARD HAWLEY
Lady's Bridge (2007)
With the untouchable *Tonight The Streets Are Ours* at its centre, this deeply personal record positions Hawley as Sheffield's finest troubadour

RICHARD HAWLEY
Standing On The Sky's Edge (2012)
Hawley's boldest, most sumptuous work summons up an FX-strewn landscape, trading orchestration for guitar

but it's clanky and raspy. Sonically it'd cut through a big wall! What's brilliant about them is that the tremolo isn't connected the bridge like normal trems, it's connected to the strap bolt on the back of the guitar. So the tremolo arm is about three yards long! When you're doing dive-bombing, it's literally like a Stuka!'

Resonating throughout *Standing At The Sky's Edge* is Hawley's heroic use of effects, and never a moment goes by without a wah-flavoured phaser-fest assaulting your ears. On the strength of this, it's unsurprising to hear that he's a self-confessed pedal nerd. 'I collect effects pedals,' he happily admits. 'I dug out loads of stuff that I've had knocking around for this album.'

The album's characteristic scorching distortion is achieved via some interesting stompboxes. 'I use an old Ross distortion that I swapped with my neighbour when I was 14 for a fishing reel – it's the best distortion I've ever had. I also use a fuzz pedal called an Ibanez Standard Fuzz, that [mixing engineer] Alan Moulder had – he's a pedal nut like I am. I've also got a sound that I call the "Teenage Fuzz" which is no amp... just DI and fuzz. If you want something that'll cut through a big sound, it'll cut through fucking cheese!'

From the sonic palette on display there's clearly an arsenal of other stompboxes too including 'mad echo effects' from an old Boss DM-2, 'unbelievable' sounds from a Tone Bender Professional Mark II, and a vintage Small Stone phaser. There's even some rocket noises on *Wood Collier's Grave*. 'I got a new Digitech Hyperphase Stereo Phaser. That's one of the most uncontrollable but wonderful phasers I've ever used. It's behind all those mental phrasings on *Wood Collier's Grave*. It got delivered that day; I just plugged it in and played, and the sound just happened to be completely what I was after for that track.'

Hawley's amp choices are equally as widescreen. 'I use four amps – two Fender Deluxes and two Blackstars in stereo pairs – that is a fucking massive sound! I really love the 30W Blackstar vintage combos – they're absolutely amazing because they respond to your playing. If you play soft it's a clean sound, and if you hit it, it distorts. I also used my Fender Vibrolux... it's from '63 or '64. It's got one fuck-off 15" speaker, and if you want a big sound that's ideal. I've also got two old WEM Dominators. I use them in stereo, and that's what I call the Double Wemmy Sound!'

While Richard Hawley's talent clearly knows no bounds, it's hard work that keeps him at the top. He is passion personified, and attacks every element of his sound with the enthusiasm and fervour of someone who's picked up a guitar for the very first time, squeezing every last drop of inspiration out of what he knows best. He's a big wave surfer – and something tells us he's on the hunt for even bigger waves.

Gordon Wells SAVIOUR OF THE 335

'I had a horrible experience with my 335,' Richard explains. 'It was at the Electric Picnic in Ireland and one of the guitar stands hadn't been set up properly. I put the guitar down and then I just watched in horror as it fell forward.

'Gibsons have that weak spot just behind the nut, but it didn't just snap the headstock off – the whole neck just shattered. It was a bag of splinters! I was in tears, 'cos it was my dad's. It was the only thing I'd got left of him apart from a few records and photos. I closed the case and I thought I'd never play it again. I was in bits.

'Then my guitar tech found this guy called Gordon Wells. He runs a company called Knight Guitars, and he's a master luthier – the Beatles used to go to him. I took it down and told him to do what he could. He saved the fretboard, the frets, the pearl inlays, all the edge binding, the headstock facing, even the Gibson logo. He made a new one-piece neck, reassembled it all, glued it together and even made a reverse stamp for the serial number. It's better than the original. His skills are just awe-inspiring.'

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Forever*Blue*

Touring and releasing his own albums since 1997, Larry Miller is following in the footsteps of Rory Gallagher and Jimi Hendrix while keeping his brand of blues-rock unique. Interview by **Michael Heatley**

So what's in a name? Larry Miller could be the moniker of your local plumber, butcher or car mechanic. Such is the lot of a home-grown guitar hero that, though latest album *On The Edge* is the seventh of his career, Larry remains under the radar as far as much of the media goes. It's a situation rather like that of his all-time hero, Rory Gallagher, and who knows... things might change.

'It's fascinating, really,' he smiles. 'There are so many bands out there that have so much more press than me. We do so many gigs – obviously I make a living out of it – but a lot of bands that get far more press aren't pulling in anywhere near the numbers we do, which is quite nice. I put it down to word of mouth; people come to see me, get what I'm doing, and come back.'

Of course, he could take a shortcut, add some American exoticism and become, say, Larry Lee Miller, but that's not his way. Besides, even the man who first got his creative juices flowing, musically speaking, was born plain Eric Clapp...

'I lived in Merrow, which was just down the road from Ripley in Surrey. I remember seeing Eric in 1977 when he played the Cranleigh Village Hall, when he started doing a series of smaller gigs.

'My brother, who's three years older than me, introduced me to all this sort of stuff – I was really ahead of all my friends. It seemed like every time I'd come down in the morning before going off to school there'd be a new album by Black Sabbath, Quintessence or the Mahavishnu Orchestra. I remember watching my brother and his friends jumping around the room to the Who's *Live At Leeds*. I was only a little boy but I remember thinking "This is fun!" Of course, then they all went off and got normal jobs!'

Larry took significantly longer in creating *On The Edge* than previous albums: 'I've spent the last year and a half totally indulging myself.' But, as he explains, the songs he knocked out relatively quickly, and the ones that give him the least satisfaction, are sometimes the ones people like the most.

'There's a song called *Road Runner* which I just threw down in the studio, but Paul Jones plays it on his radio show! You're trying to stretch the boundaries, but the ones that people pick up on are often the ones that you thought were throwaways.'

One of the album's more personal compositions is the standout *The Wrong Name*, a classic jilted-at-the-altar ballad that has already won Larry a nomination for the UK's best blues writer, courtesy of an impressed radio producer. However, he's aware of the pitfalls of straying from the familiar blues-rock highway.

'This type of music is all quite derivative, it's all been done before, and if you step outside those boundaries then people don't like it. So it's finding the right balance; don't get too clever... but at the same time it has to come from the heart.'

Larry tries to have an acoustic number on each of his albums, and this time *The Devil's In The Detail* – played in a Jimmy Page-approved DADGAD tuning – was the last number to be cut. 'That song is really weird because I originally had those sets of lyrics to a different type of song completely, but in the end it just came so easily.' The result is enjoyably 'authentic' and appropriately precedes *When The Blues Man Walked The Earth*, his homage to the greats. ➔

> *"When Rory died I thought "There's nobody doing this any more. Why don't I do it?'*

Gear

Guitars
Gibson Les Paul, Fender Strat, Martin D-35 acoustic

Amps
Marshall Vintage Modern, Marshall DSL

Effects
Ibanez Tube Screamer, Cry Baby wah-wah 'and maybe just a clean boost'

Taking Care Of BUSINESS

Larry releases his music on his own Big Guitar Records label – an admission, perhaps, that the business side of things is something he doesn't want to engage with.

'I first started this because in the '80s everything became "*Kerrang*!-erised" – if you wanted to make it then you had to have spiky hair and pointy guitars. I remember going to see Donington Festival and all the bands there seemed to sound exactly the same. I found I was going down this particular avenue and it just wasn't me anymore, but this is what you're told. But when Rory died in 1995 I thought "There's nobody doing this type of music anymore – why don't I just do it?" Everyone's told me you won't get anywhere doing it; okay, I won't be on *Top Of The Pops*, I'm not going to be on the radio, but at least I can play the type of music that I want to play.

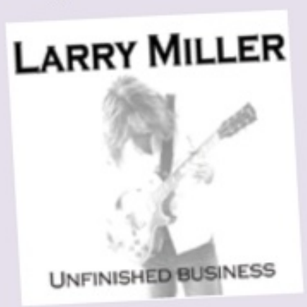
'Most of my early albums I never promoted because I was just doing it myself, selling them at gigs and building up my following – I'm not a businessman, I was more into the creative than the marketing side. But of course all the big bands and guitarists nowadays have this big marketing thing going on behind them. I figured I'd just do my own music and do it my way, so at least I won't have anybody saying "Oh, that guitar solo is too long" or "Can you turn it down, please?" – I'm doing exactly what I want to do, the way Rory Gallagher did it.

'So I put the band together, recorded it and started off selling cassettes at gigs. Then it was CDs, then people started coming along and helping me get more gigs – but I still get most of my gigs myself.'

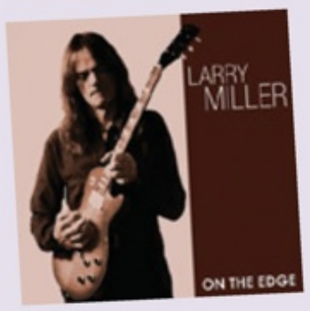
Listen up

LARRY MILLER
Fearless
(2005)
Album four, his first in four years, contained *Rory*, Larry's tribute to his personal friend, hero and influence

LARRY MILLER
Unfinished Business
(2010)
The follow-up to *Outlaw Blues* was even more impressive. 'Why isn't he a superstar?' was *Classic Rock* mag's verdict



LARRY MILLER
On The Edge
(2012)
On sale this May, this is Larry's deepest and most satisfying effort yet. Full-tilt opener *When Trouble Comes* is just one of many standout tracks



Larry's always been a Strat player – his '70s Larryocaster, played live since 1985, is the stuff of legend. So it comes as a surprise to find that *On The Edge* was created solely with the classic 'Beano' combination of a Les Paul and Marshall amps.

'I didn't use any Strats – Rory will be turning in his grave! He would say things like "The Gibson has a very lush sound, that big sound, but the Fender would hit the wall at the back." But sometimes the Fender sound is just a bit too thin and weedy. If you can play the Les Paul and use the tones and the volume – and get some sort of clarity on your amp as well, so it's not one big mush – then, because you've got the humbuckers, especially on the single notes for the solos, they do sing a bit more than single coils.'

Larry's had his Les Paul for a decade now – 'It's a 2002, though I'd love to say it was a '59!' – and has not been afraid to tinker with it to obtain the result he desired. 'I put Seymour Duncan Antiquity pickups in it, which have less volume but more tone going on. But just after I finished the album I picked up a 1960 reissue Les Paul, and the pickups on that are Burstbuckers. When I went back to the Antiquity pickups there was a noticeable drop in volume, so I've put the original pickups back in my 2002 now; it's still a warm and lovely sound.'

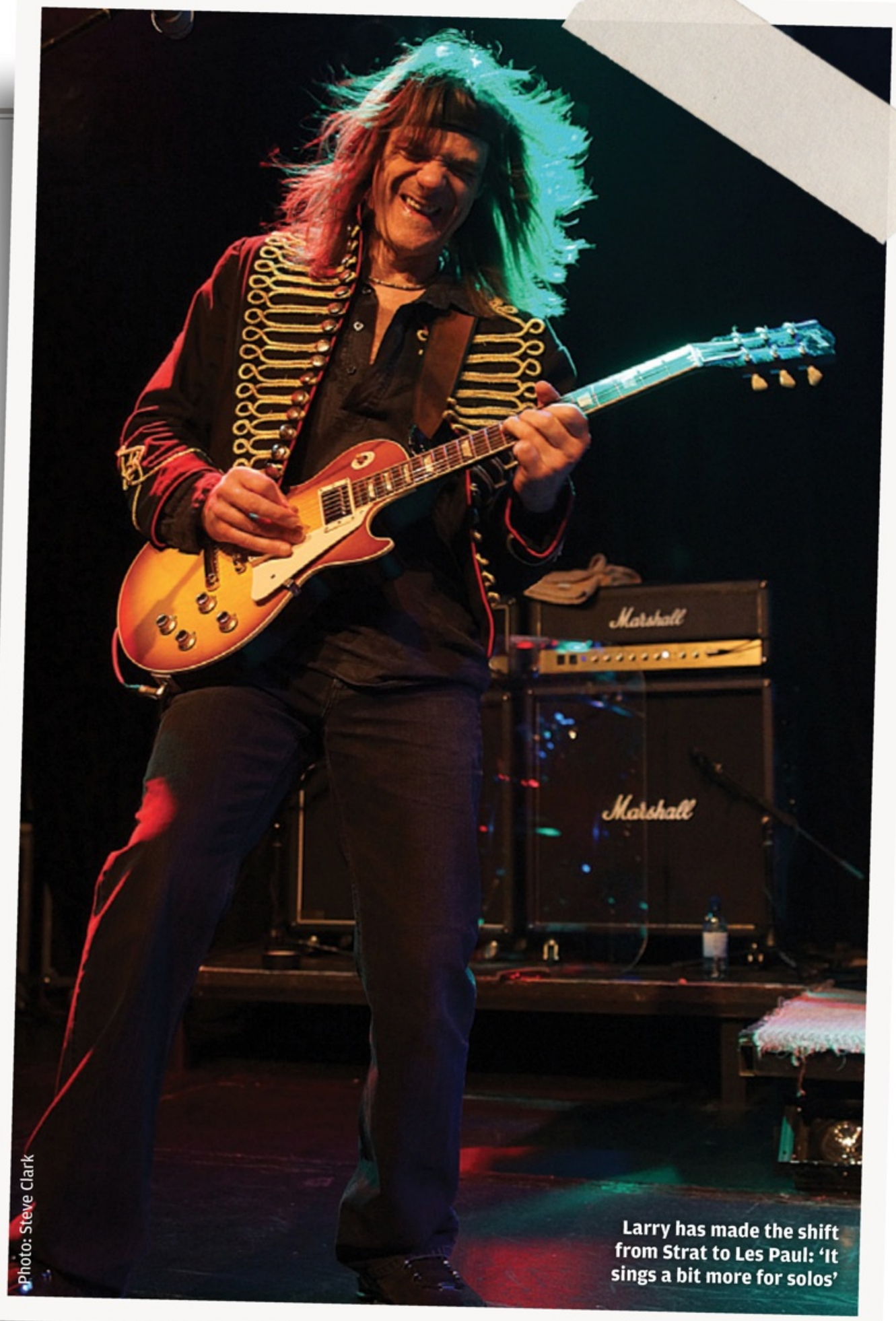


Photo: Steve Clark
Larry has made the shift from Strat to Les Paul: 'It sings a bit more for solos'

'I've got a really great band and I love it more than ever. I couldn't ask for any more'

Amp-wise, Marshall endorsee Larry uses a combination of a 100W Vintage Modern, with KT66 tubes that give it 'a bassy, midrangy sound', with a 100W DSL. 'I tend to use both amps on, with the Marshall speakers designed for the Vintage Modern. It's a 4x12" with the 25W Celestions designed for the Jimi Hendrix tribute amp – old-school sounding speakers really make such a difference.'

The recently added keyboards of Ian Salisbury have given a new sheen to Larry's output. 'I think it's made it far more presentable to the audience, far more listenable. It's all part of that early-'70s rock sound. You've got the Hammond organ, the Marshall, the Les Paul, tight arrangements, it's such a classic sound. I think a whole evening of me playing with my three-piece and a Strat can be hard work for the listener, perhaps.'

Larry's ultimate aim is not stardom but longevity. 'There is always going to be somebody who's been around two minutes and all the doors open for them, and there are certain people that play all their lives and never get anywhere, great players out there that never get a look-in.

'I've got a really, really great band, I love it more than ever and I'm getting better and better – and I couldn't ask for anything more than that. You're going out on the road with these great guys, and people are turning up to hear you play and they're loving it and getting what you're doing.' He may not be a household name, but Larry Miller's happy to be a local hero.

And another thing...

While many bluesmen are ageless, Larry won't reveal how old he is. 'It never used to bother me, but I now know why everyone wants to know that,' he sighs. 'They will think "Ah, he's over *there* so we can put him in *this* box".

Photo: Steve Clark
Larry Miller with regular bassist Derek White

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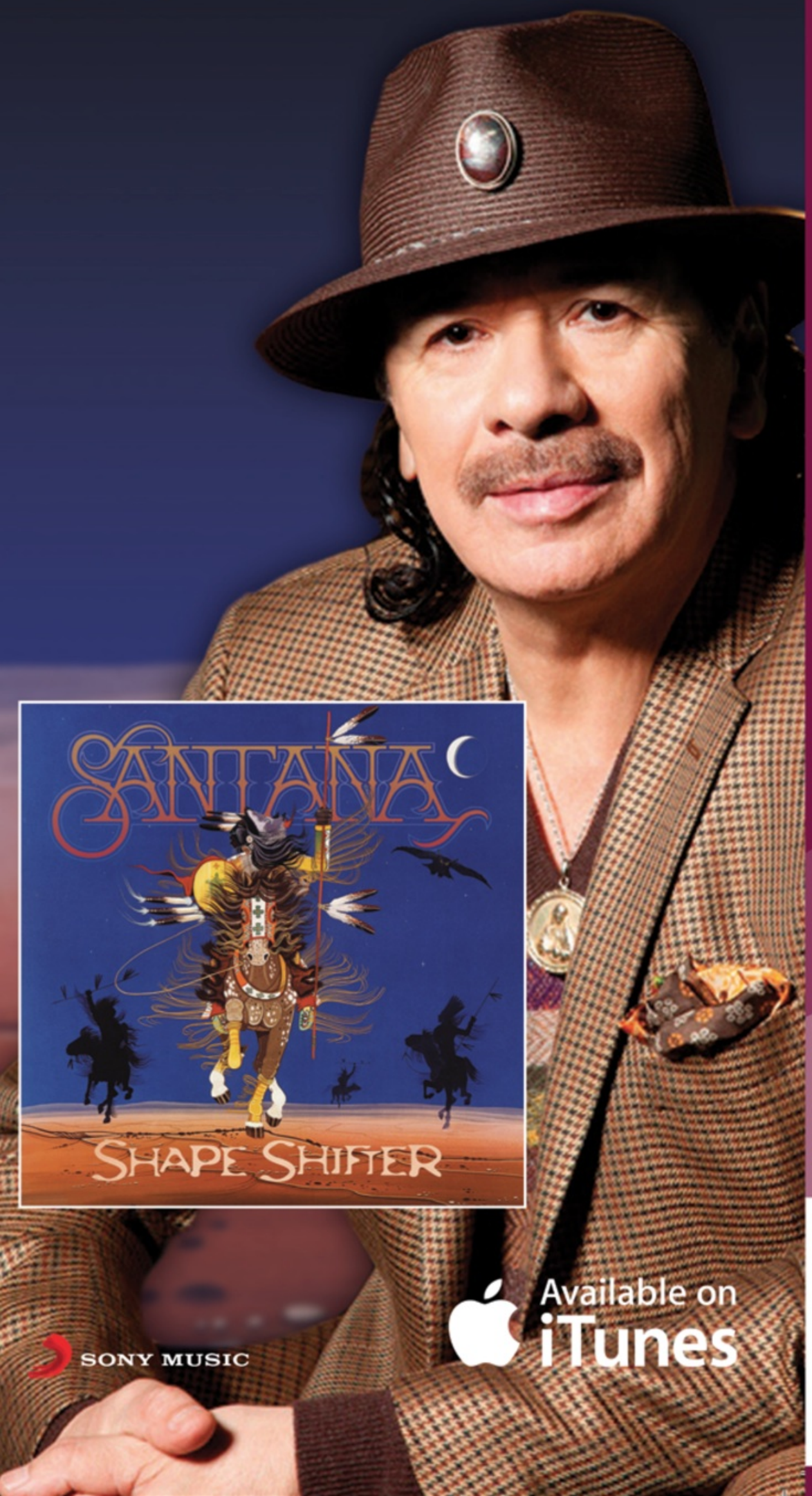

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Back To *Earth*

John Norum, guitarist with Europe, is back with the Swedish legends' new album – and he says that as a result of the band's current classic rock focus, even 'that' song can sound heavy. Interview by **Matt Lamy**

Mention the group Europe to anyone, and the first thing they'll think of is *The Final Countdown*: impressive hair, a big chorus, and even larger synths. But behind that '80s super-tune actually lay a proper hard rock band. Now, two and a half decades later, Europe has created potentially one of the best blues-based classic rock records of the year with their new album, *Bag Of Bones*. In fact, it's so good, even Joe Bonamassa wanted to play on it.

'*Bag Of Bones* has little influences all over it from all the bands that we grew up with in the '70s – Whitesnake, UFO, Thin Lizzy... bands like that, going all the way back to the good old days,' says Europe guitarist John Norum. 'I still love the guys from the '60s and the '70s: Michael Schenker, Gary Moore, Ritchie Blackmore, Frank Marino... those are the players I still listen to today. I can put on *Obsession* by UFO and I'm still totally blown away by it, it's amazing. I'm very old school.

'In fact, even the way we recorded the album was old school too. For the first time ever we actually played live in the studio, all at the same time, with headphones on. It's not very comfortable but it does give you a certain kind of vibe, a certain kind of chemistry when you're all standing in a tiny little room and you're just cranking it out. So it was different... but that was the idea. It's a case of going back to our roots.'

Helping them in the studio was producer Kevin Shirley of Journey, Rush and Iron Maiden fame. 'Kevin is a great guy and he's great at getting good sounds,' approves Norum. 'One day he said, "Maybe we should put a slide guitar, like a Chicago blues thing in the beginning of this song?" I was like, "Ooops, well, don't look at me, I don't know anything about that!" I've played some slide on the album, but I don't usually do that kind of style – I normally do it on an electric guitar to get more of a kind of effect.

'So Kevin asked me if it would be all right to call Joe Bonamassa to do it. I said, that's great. I'm a huge fan of his and I know him as we've played together in the past; I did a couple of songs with him at one of his gigs and he got up at one of our shows in Stockholm and did a song with us. So I've known him for quite a long time. With my solo stuff, we're labelmates on Mascot Records in Holland – and having him come along worked out really well, I think.'

Since reforming the classic line-up in 2003, Europe have released four all-new albums and have toured consistently, allowing them to show just how hard they can rock live. One tune that has changed character significantly is 'that' song, *The Final Countdown*.

'It's 10 time heavier live than it is on the original recording,' John claims. 'The production on that recording is too soft and too kind of poppish. We're a much better band now – we know how to dial in the sounds of the amps. We've played that song thousands of time and we can get into a good groove and turn it into a real rock song instead of the Depeche Mode type of thing that it was in the '80s, with the synthesisers and everything.

'I'm glad they didn't listen to me because we've had a lot of gigs from just that one song'

'I'm glad that we did it back then, though. When we heard the original demo in 1985, I was the one that said: "Well, no, what's going on here?" I wanted us to be more like Deep Purple or Black Sabbath. Joey [Tempest, Europe frontman] played me this

Gear

Guitars

'This week my main guitar's a '57 reissue Custom Shop Les Paul goldtop,' grins Norum 'The guitar I used for recording *The Final Countdown* was a '65 Strat – an amazing guitar. Acoustic? I play a Gibson Dove, nice for big open chords, and an Ovation for faster licks.'

Amps

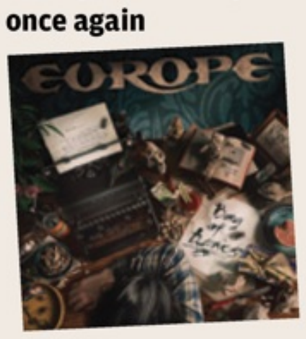
John mainly uses a 50W Marshall Silver Jubilee 2550 for his solos and one of two JCM800s for his rhythm parts

Europe: Mic Michaeli, Joey Tempest, John Norum, John Levan, Ian Haughland

Photo: Fredrik Etoall

Listen up

EUROPE
Bag Of Bones (2012)
The brand new album from Europe – full-on, blues-driven hard rock from the very start, with John's guitar taking centre stage once again



JOHN NORUM
Face The Truth (1992)
John's second solo album had a host of famous friends helping him, including Glenn Hughes, Motörhead's Mickey Dee, and John's old mucker Joey Tempest

EUROPE
The Final Countdown (1986)
The record that turned Europe into sudden superstars, with the title track that reached number one in 25 countries – but the synth-heavy production sent Norum packing

The band with producer Kevin Shirley in Stockholm, July 2011

keyboard synthesiser thing. I said: "Erm, I don't think this one is going to make it onto the album." But everybody else thought that we should do it, and then it became a huge hit.

'So I'm glad they didn't listen to me because we've had a lot of great gigs from just that one song. It's a positive thing. And also, when we do it live, you can see everybody jumping up and down. You can see the excitement in a lot of people's faces.'

Norum laughs it off now, but at the time *The Final Countdown* pushed his relationship with the rest of the band to breaking point and beyond. Shortly after its release in 1986, he left – and ended up moving to America.

'That was really the best thing that could happen at the time. I felt as though I needed to get out of Sweden because people were negative, it was cold, everybody was talking about me leaving the band. Then I did a solo album and in 1987 I went out on a tour with that and I thought, well, this isn't too much fun.

'Thankfully Don Dokken called me, and it was perfect timing. He got my solo album because his girlfriend worked at CBS records. He really liked my guitar playing, and of course he had heard *The Final Countdown* and all that. So I went over there and we started working on the Don Dokken album *Up From The Ashes*. I was supposed to be there for two months to record the album but I ended up staying for more than 10 years. Playing with all those amazing musicians that they have in the States was unbelievable.'

That time spent out of his old band also gave John the room to work with some of his heroes, not least Thin Lizzy's Brian Robertson. 'Robbo is great! We've played so many times together. We actually went out on tour together in Norway. It was a fun thing, like a little project, and we did some old classics, a bunch of Lizzy stuff. He has a special touch and you can hear it right away: that's Robbo playing. He's not a speed player but he has such a great vibrato and touch, and he hits the strings really hard. He has a unique style.'

> *'We're like brothers. We've known each other since we were kids riding round on mopeds'*

Now, though, John is firmly back in the Europe fold. How's the atmosphere in the band?

'It's dreadful!' he laughs. 'No, it's pretty good – we're like brothers, and we've known each other since we were kids riding around on mopeds in Sweden, so it's good. We don't really see each other that often because we all have families and girlfriends and wives. But we always have a good time when we go out on the road – there's a good chemistry.'

Talking of families, John is the proud dad of seven-year-old Jake, and when we spoke his fiancée Camilla Wählander was 12 days overdue for the birth of his second son. It's the kind of thing that changes your outlook. 'After Jake was born, we went out on tour and the guys in the band noticed how I was playing and said: "Wow, you're on fire!" I was so happy. For me having a child just gave me that extra little push over the cliff – see, I did a Spinal Tap quote there!

'So I'm looking forward to it all again, and hopefully one day there'll be another little guitarist who will take over the throne after me.'

And another thing...

In the late '70s John was a keen punk rocker and even had a band called Dog Wayst. If that's not bad enough, his stage name was Johnny Fuckfaster. Catchy!

Star guitars NORUM'S EX-NAME INSTRUMENTS

To sound like their idols, many people buy signature series guitars. John Norum goes one better – he buys the real thing.

'I like Flying Vees and I actually have one of Michael Schenker's old Flying Vees. It was his number two when he was on tour,' he says. 'I've only had it for a few months. I managed to buy it from one of his guitar techs. It's really, really great. It sounds fat – almost like a Les Paul Custom or something. It's pretty cool and I'm very excited about that one, so I'm taking that out on the road with me.

'It's always fun to be able to own one of your heroes' guitars. I have one of Gary Moore's Strats that he used in the early '80s. He signed that for me when I met him in Stockholm a few years ago. He said: "Oh yeah, wow, I remember this one!" It's a great guitar and when I plug it in you can hear the type of sound he used on *Corridors Of Power* or *Victims Of The Future*.

'It's weird, I find myself playing Gary Moore riffs every time I put that guitar on. It's the same thing with the Schenker Vee, I start playing *Rock Bottom* right away. It just happens, I can't help myself. In fact that's why my main guitar is a Les Paul, because with that I seem to be able sound more like myself. I don't want to be a copy of anybody else, especially at my age – that's something you should do when you're younger.'

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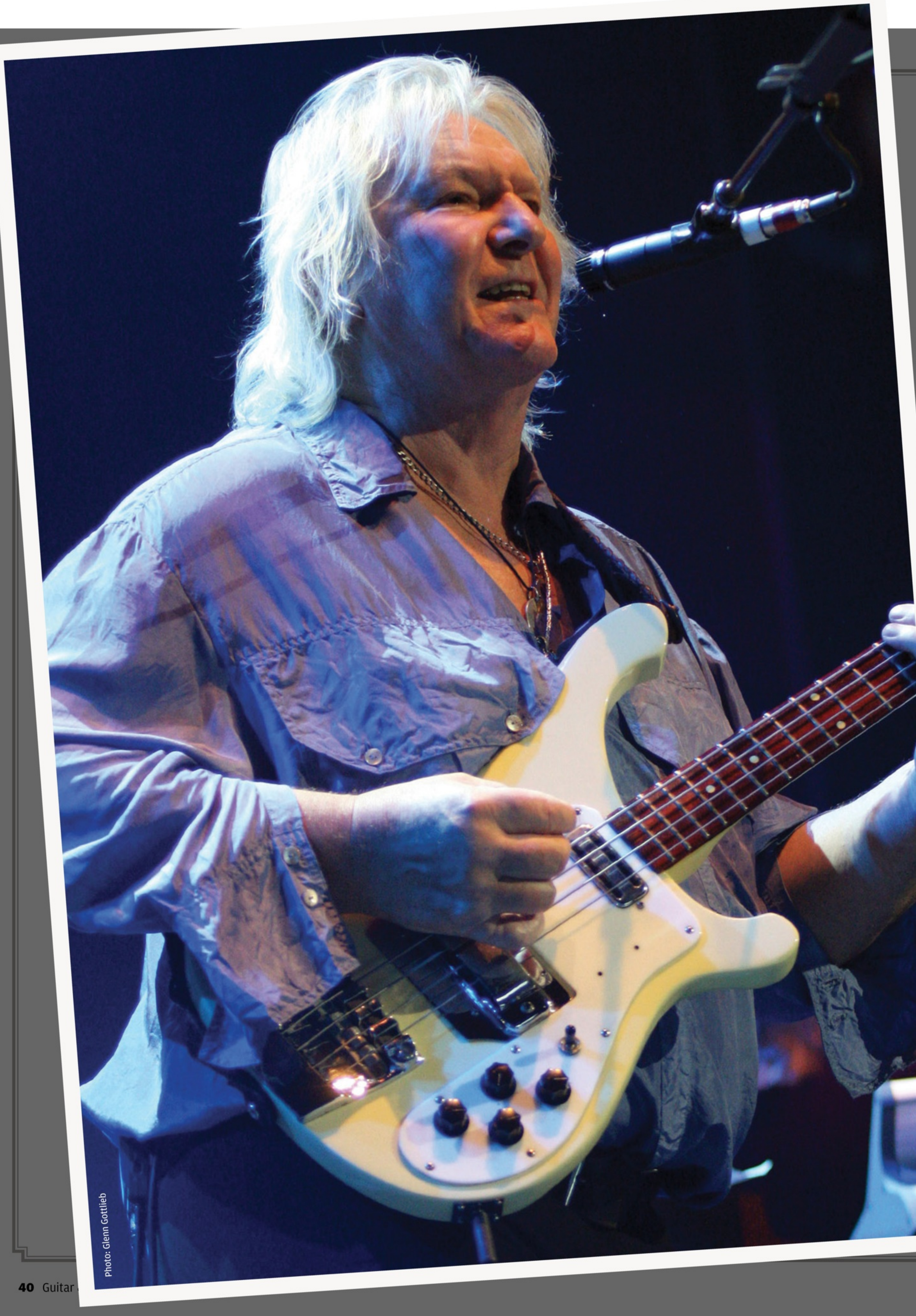

Photo: Glenn Gottlieb

Affirmative *Action*

When two revered musicians from the golden age of prog unite, you can be sure the unexpected will happen. **Michael Heatley** meets Yes bassist Chris Squire to find out about his project with Steve Hackett

If you're looking for the definition of a workaholic, then Chris Squire is the two-word answer. Not content with being the only ever-present member of Yes, currently touring the world with their second replacement vocalist in as many years, he has a side project, Squackett, with ex-Genesis six-stringer Steve Hackett to promote.

Strangely, the pair's paths had rarely crossed before 2006, when the bassist was in London recording *Chris Squire's Swiss Choir*, an album of rocked-up Christmas carols, and found himself in need of a guitarist. 'I'd had a couple of casual conversations with the likes of Brian May and Jeff Beck, saying that I was thinking about doing this album, but when it came to actually making it everyone was busy, understandably, with other projects,' Squire explains. 'Then my drummer, Jeremy Stacey, suggested I should give Steve a call. I did, he played on a couple of tracks and did such a good job I asked him to finish the rest of the album for me.

'Following that, I owed him, basically! So I played on a few demos of his that he was working on towards a solo project. During those associations we started writing together and realised that we had very compatible instincts regarding creating songs; we went deeper into that, started writing stuff from scratch together... and the end result is *A Life Within A Day*.'

> *'We realised that we had very compatible instincts for writing, and this is the result'*

While nominally a duo, Squackett also includes Roger King, who's been working with Steve Hackett for a number of years as keyboard player and producer. Chris credits his contribution in helping them 'come up with something that is a little bit more than Steve and I combined... something that has a touch of magic about it.' Squire is not surprised at how varied the album is; 'That probably came about because I put loads of music into the pool and Steve put some music in he'd already written, and then we wrote some stuff together.'

The biggest and best example of a song built from the ground up comes in the opening *A Life Within A Day*, which has an undeniably Zeppelin-type stomp to it. Why was it selected as the title track? 'Well, because it mostly embodies our cooperation in the writing – and we put it first because we thought it would be a good album title!

'The process started off with Steve and Roger coming up with the jazz-rocky fast bit. Then it went into that Zeppelin-y thing, at the end, which once again came from Steve and Roger. They then sent it to me and said, "What do you think?" I said the heavy bit should be the main song, and we should put the jazzy bit in the middle as a centrepiece. So we did a lot of editing and came up with what we all thought was a good format; then Steve and I wrote the lyrics.'

Rather than employing his customary Rickenbacker, which dominates the rest of the album, Chris used his custom built Mouradian bass on the title track. 'I designed that with Jim Mouradian, who originally made them, quite a long time ago – probably in the '70s, actually. But I've used that bass a lot on Yes albums and various things I've done.'

There's nothing like a new instrument to spark creativity, even in a veteran like Chris. The bass-led *Tall Ships* came about after Yamaha asked him to try one of a new range of basses. 'I brought it down to the studio and, between doing a couple of other tracks, started playing a riff on it. Roger recorded it and when ➔

Gear

Guitars
1965 Rickenbacker 4001, Mouradian custom, Yamaha

Amps
100W Marshall amp through 4x12" cabinet

Effects
Gibson Maestro fuzz, TC Electronics chorus and a custom-built tremolo unit

Steve Hackett SQUACKETT'S GUITARIST

'I first met Chris when Steve Howe and I were playing live with GTR in the mid-'80s,' explains the Genesis guitarist. 'I had seen Chris with Yes on more than one occasion before that. My impression was that he was a great bass player – and that not only did he have a fab sound, but he also used the bass like a lead instrument. He's one of the greats, and I feel the same way about his playing today.

'*A Life Within A Day* was an extension of our friendship and our shared love of harmony bands and classical music. We also very much admired each other's playing and respective bands.

'I have a particular affinity with the title track and also *Divided Self*... the former because of its grand orchestral sweep and the game-show aspect in the fast section, and the latter because of its nod to the Beatles music of the early '60s – a time when Chris and I were champing at the bit. Having said this, I also find the rest of the album inspiring for different reasons. It's extremely varied, running the gamut from a progressive style to ballad-orientated material.

'There are elements of both our histories in this. There's a hint of both Genesis and Yes, but also a more straightahead melodic approach with some interesting detailed musical "events" along the way.

'Will there be a *Squackett 2*? You never know...'

'This album isn't about uncountable time signatures,' says Steve Hackett. 'It's more simple and direct'

Listen up

A LIFE IN A DAY
Squackett
(2012)
From pomp to harmony pop and back again – sometimes strident, sometimes subtle but a satisfying combination

FLY FROM HERE
Yes
(2011)
Yes's first studio album in a decade featured singer Benoit David and, with its widescreen epics, was hailed as a real return to form

FISH OUT OF WATER
Chris Squire
(1975)
The first and so far only Squire solo effort was recently repackaged and is well worth seeking out

I came back to the studio the next day he'd strung it all together! We then started writing the song over it.' The instrument in question is a pretty spacey looker. 'I don't know the model number. It's a bit Jetson-y like, and it's got red, blue and white lights underneath the volume controls.'

Aliens, Can't Stop The Rain and album closer *Perfect Love Song* are also songs Chris instigated, though he's quick to point out that Steve helped finish the lyrics on the latter. 'Some of the other music was stuff he'd come up with originally, but some of them weren't finished so we worked on them together as well. That's maybe why the album sounds quite varied – which I don't think is a bad thing!'

There are '60s-styled numbers in *Divided Self* and *Can't Stop The Rain*, the latter having almost a soul feel to it. 'I call *Can't Stop The Rain* my Burt Bacharach song,' Squire smiles. 'There are very sort of '60s roots to that. It's definitely a ballad, and it's got those sort of flavours about it. I used the Rickenbacker on that, but it must've been tuned down because there was a low D involved.'

In contrast, *Sea Of Smiles* was a track Steve Hackett had pretty much written already, though the pair did do some rearrangements on it when Squire became involved. The result sees a very Yes-like vocal arrangement mellow into almost Crosby Stills and Nash – not perhaps what you'd expect from two prog giants, but hugely listenable nonetheless.

The album was recorded in a couple of different environments, including Steve Hackett's living-room, where the bass was DI-ed. 'Then Roger would go down to the studio and run stuff back through a cabinet. Other stuff was cut live in the studio, and I used a Marshall 4x12, or a Hiwatt – something I could get a sound out of.'

> *'I've got a feeling the album will sell, even though I know we're in barren times'*

As for which fans are the most likely to take to *A Life Within A Day*, Hackett's or Squire's, the Yes man doesn't really know. 'I've a got a feeling that the album will sell, even though I know we're in barren times over the whole record-selling community. I don't mind who listens to it or buys it, but I think it's got quite a nice appeal.'

Amazingly, given Chris's over-stuffed calendar, Squackett live looks like a real possibility. 'We've been talking about it – hopefully we're having a look at September or October this year to do some stuff in England and maybe Europe as well. That's the time we've set aside to see what offers come in.'

Until then, it's Yes business that is occupying him. 'It's pretty busy, yeah, and has been for the last couple of years.' At 64, is he still happy to do the concentrated touring? 'I still enjoy touring very much. You may or may not know that Yes has a new vocalist, a guy called Jon Davison, and the amazing thing is that he really is a good singer. He's exceeded my expectations of what was going to happen, so I'm in quite a good mood at the moment.'

Squackett, too, is a combination that has already exceeded expectations – you could say it's what happens when an ex-Genesis man says Yes.

And another thing...

When Chris's first band the Syn supported the Jimi Hendrix Experience on their debut Marquee Club appearance in January 1967, the queue ran from Wardour Street along Shaftesbury Avenue to Cambridge Circus.

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EKO
MIA SA ST

If the regular time-honoured semi-solid is a bit thick-sounding and single-minded for you, then Eko's idiosyncratic MIA could provide the chime and jangle you seek. Review by **Huw Price**

Eko guitars, built in Italy, were well-known entry-level guitars of their day. Studies in Formica, plywood and pearly plastic, they reflected their home country's accordion-manufacturing history and brave approach to design. Despite their kitsch appeal, vintage Eko electric guitars are today mostly revered for their looks rather than their tone. Now Eko guitars are back, and the company president is apparently the brother of Eko's founder. The original designer is still on board too, and there's no denying that this month's review guitar, the MIA, has an aura of quirkiness that ties it to the brand.

These days Eko guitars are still designed in Italy, but they're made in China. We'll try to make sense of the specs, although they appear to be different in English and Italian. The body is a semi-solid with an arched linden wood top and an 'M' hole. The 'Eko low profile design' maple neck bolts onto the body and the rosewood fingerboard has 22 frets – well, 23, actually, if you count the zero fret.

Pickup details are sparse in both languages so all we can confidently report is that they're splittable humbuckers with a push-pull switch on the neck volume control just below the bridge. The bridge volume control is located between the neck volume and the master tone control and next to the three-way pickup selector. The chrome plated hardware includes an adjustable bridge and unbranded diecast tuners. The tuners feel a bit sloppy and vague, but we like the lightweight black buttons. The headstock is quite elegant, and the shape provides the strings with a straight path to the tuner posts.

The finish – a murky shade of acid orange you might associate with industrial marmalade – and the binding are both well executed, but the fit of the cover plate is a bit shoddy. Still, it's a better option than trying to pull the guts through a pickup hole should the need for a repair ever arise.

A bolt-on neck on a semi-solid takes us back to European and Japanese guitars of the '60s and '70s

The headstock combines an oddball outline with modern straight string-pull

The Chinese-made Eko MIA SA ST has a quirky aura which ties it to the kitsch Italian entry-level guitars of the '60s

Sounds

With a top that's over 10mm thick we'd have to speculate that the semi-hollow construction has more to do with ➔

FACTFILE
EKO MIA SA ST

DESCRIPTION
Solidbody electric guitar. Made in China
PRICE **£399.95**

BUILD **Linden body with maple neck, 22-fret rosewood fingerboard with zero fret, adjustable bridge, diecast tuners**
ELECTRICS **Two coil-tappable humbucking pickups, three-way pickup switch, individual volume controls and master tone**
LEFT-HANDER **No**
FINISH **Black, sunburst**

SCALE LENGTH
24.75"/630mm
NECK WIDTH
Nut 44mm
12th fret 52mm
DEPTH OF NECK
First fret 19mm
12th fret 22mm
STRING SPACING
Nut 34.5mm
Bridge 50.5mm
ACTION AS SUPPLIED
12th fret treble 2.5mm
12th fret bass 3.0mm
WEIGHT **3.75kg/8.25lbs**

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RRP **£385**

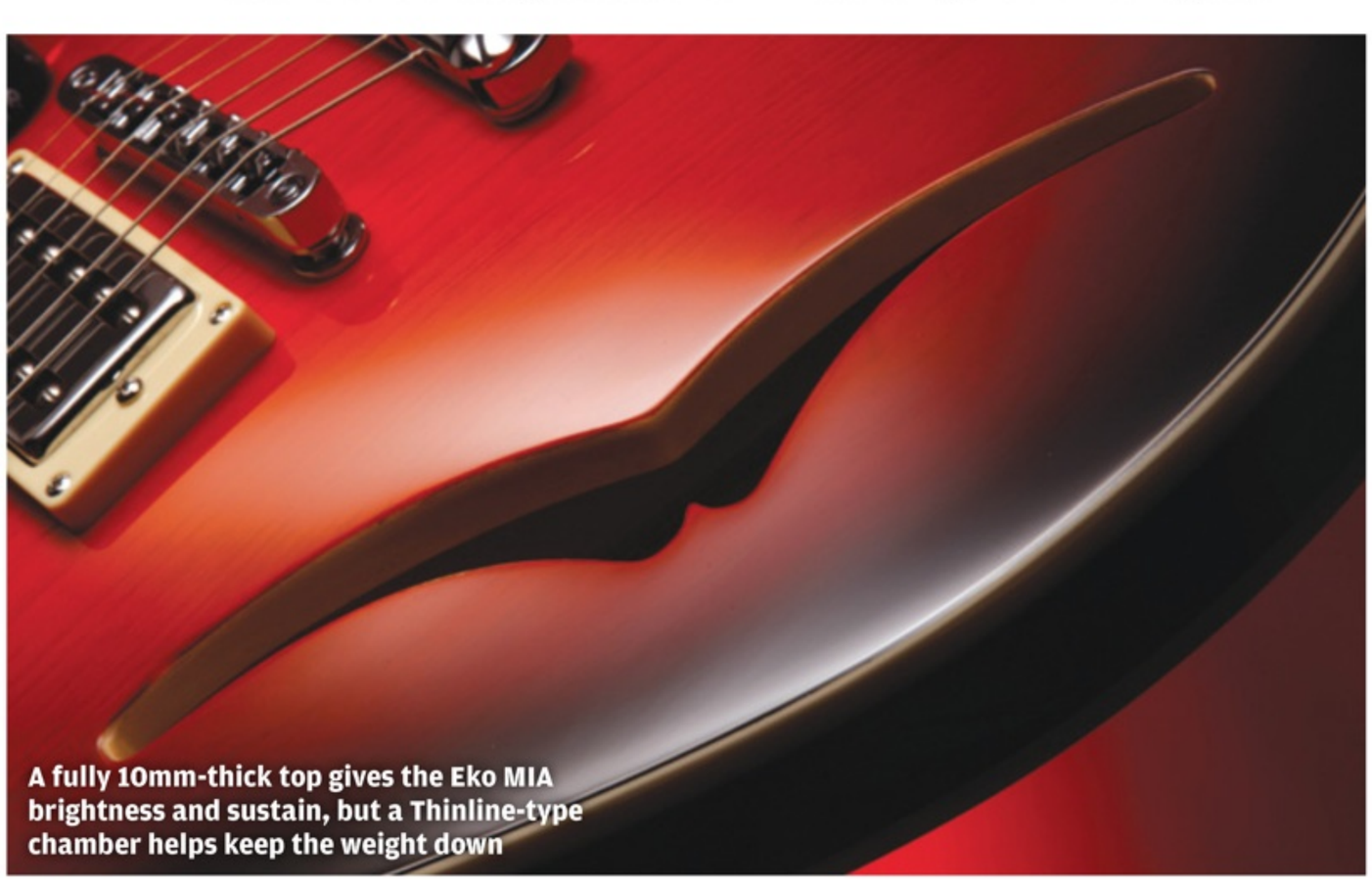
Eastwood
Classic 6 WN
Eastwood's Gretsch-alike has a laminated maple body, a set maple neck, rosewood fretboard, 20 frets, two EW-Retro humbuckers, an adjustable bridge with trapeze tailpiece and chrome hardware by Gotoh
RRP **£410**

Both humbucker are coil-tapped via a push-pull neck pickup volume control

weight relief than any attempt to achieve semi-acoustic tonal qualities. In fact the body is three-quarters solid, which we confirmed by lifting the rear control plate. Even so the weight is perfectly manageable, and acoustically the MIA responds with willing resonance and unusually long sustain. But let's dispel any notion that this is a budget ES335 from the outset: there is a hint of semi tonality, but the MIA has a livelier response with the kind of snappier attack that we'd usually associate with guitars with bolt-on necks. A mellow blues machine it's not. However, the pickups have a pleasing transparency that's barky and aggressive at the bridge then rounder and mellower in the neck position. The slippery-sided volume knob makes pulling the coil tap switch with sweaty fingers a bit tricky, but it's worth exploring the MIA's poppier, funkier, more wiry qualities.

The MIA has a snappier response than a 335, and activating an overdrive or fuzz unleashes its garagy inclinations

Don't go thinking the single coil tones are only there for clean duties because activating an overdrive – or, better still, a fuzz pedal – unleashes the MIA's enjoyably garagey inclinations. Eko has voiced the pickups just right: they're powerful enough yet not over-wound, and there's plenty of definition. In humbucking mode they cover blues and rock tones, but in single-coil mode the MIA can push a valve amp into jangling, '60s flavoured overdrive with shades of Gretsch and Rickenbacker.


A fully 10mm-thick top gives the Eko MIA brightness and sustain, but a Thinline-type chamber helps keep the weight down

Verdict

It's hard to get a 'fix' on where this guitar is coming from. Outwardly it recalls the trashy chic of Eko's 1960s models with its bolt-on neck and zero fret, but it plays and holds its tuning like a thoroughly modern instrument and offers a wide range of useful and appealing tones. We think the all-black version looks even better, and there's a trem-equipped version that looks bonkers – in a good way. Overall, we're charmed. The price is right, the looks and sounds are cool and the conventional dimensions of the humbuckers opens up the possibility for future mods and upgrades.

FINAL SCORE

EKO MIA SA ST	
Build Quality	**17**/20
Playability	**17**/20
Sound	**17**/20
Value for money	**17**/20
Looks	**17**/20
TOTAL	**85%**

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ESP
Ltd Viper 330

Things are about to get heavy. ESP's all active-powered Ltd 330 range features both single-cuts and double-cuts – including this spiky little rock number. Review by **Martyn Casserly**

We live in troubling days of uncertainty. News reports grown pessimistic about world finance, Engelbert Humperdinck represents the UK on an international stage, and John Terry is allowed to lift the European cup even after he shivved his own teammates during their most desperate hour against the best club side the world has ever seen. Thankfully there are some things that we can cling to as the ground shifts under our feet. A harbour in the tempest. ESP makes rock guitars, and it makes them well.

The Viper 330 is a dark icon of stability from the LTD range of more affordable offerings. Dressed all in black, it poses the age old question 'Just how more black could it be?' to which the answer if of course 'none'. Hailing from the exotic lands of Indonesia, the Viper stands astride the worlds of beginner and enthusiast with enough on offer to charm money from the wallets of either. The mahogany body has been crafted into the slightly slanted SG look that we've grown to love over the years, and adds a modern flavour to a classic design. One slight downside to this bodyshape is that when plugged in it can be tricky to sit the Viper on a stand, but if you have one with a neck grip then all is well again. Rising out of the blackness, like Sauron's tower in Mordor, is the slender mahogany neck that carries a fast rosewood board bearing 24 extra jumbo frets. The inlays seem to resemble massed flags waving in the air, standards risen above armies ready to do deadly battle. Okay, maybe watching *Game Of Thrones* before writing this review was a bad idea.

Chamfered bolt-on heel offers a weeny bit less bulk for high-end noodling

Flag inlays and a threatening headstock add to the Viper's dark and moody image

The Viper stands astride the worlds of beginner and enthusiast with enough to charm money from the wallets of either

Literary pretensions aside, the neck on the Viper feels good. Very good. The 'Thin U Neck' contour is quite flat and easy to hold in the hand, something that younger players or those with smaller appendages will find appealing. Fingers move freely along the board and bends are given room to move by the generous frets. As is the norm for ➔

FACTFILE
ESP Ltd Viper 330

DESCRIPTION
Solidbody electric guitar. Made in Indonesia
PRICE **£459**

BUILD **Mahogany body, mahogany neck, rosewood board with 24 extra jumbo frets. Tuneomatic bridge and tailpiece, ESP tuners**
ELECTRICS **Two ESP ALH-200 Active humbuckers. Master volume, master tone, and three-way selector switch**
LEFT-HANDERS **No**
FINISH **Black only**

SCALE LENGTH
24.75"/628mm
NECK WIDTH
Nut 42mm
12th fret 52mm
DEPTH OF NECK
First fret 21mm
12th fret 23mm
STRING SPACING
Nut 35mm
Bridge 51mm
ACTION AS SUPPLIED
12th fret treble 2mm
12th fret bass 3mm
WEIGHT **8lbs/3.6kg**

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RRP **£599**

HAGSTROM
F-20
A kind of visual hybrid of a Stratocaster and an SG, with two humbuckers to bring the pain
RRP **£315**

this shape of guitar the neck can feel a little further out from the body than on say a Les Paul or Strat, and a bit of neck heaviness is present, but a good sturdy strap will keep things in check. It's certainly nowhere near as bad as some we've come across that leap, lemming-like, at the floor the moment you remove your hand from the fretboard.

Continuing the shadowy visage is the hardware which LTD have fashioned from evil's preferred metal - Black Nickel. The dark sheen lends the Viper a hard rock attitude which will no doubt be a siren's song for the intended audience. The tuneomatic bridge and tailpiece ensure that the guitar stays in tune, even when string-flappingly low tunings are used; always good to know when you want to get a deep chug going on. To achieve said chug there are a pair of ESP ALH-200 active pickups kicking out the power, aided in no small measure by the 9v battery nestled in a body compartment around the back.

Visually it's an attractive beast. The body features plenty of contours to aid comfort and catch those all-important stage lights. Perhaps the only real blemish on the 330 is the inlay at the 12th fret that boasts the model name and number. It's not terrible, but somehow feels at odds with an otherwise sleek and sexy livery. Another slight bone of contention is that where our American cousins have a choice of more vibrant colours (including mahogany, midnight blue and lilac - you're not fooling anyone, ESP, by calling it midnight purple), UK buyers are limited to ebony. There are plans afoot to bring the expanded palette to these shores, but not until the end of the year. In fairness the black paintjob is probably the best looking, but other options would have been nice at launch.

Mahogany neck comes with a reinforcement volute. Tuners are black chrome ESP-brand items

The two pickups are high-output active ESP ALH-200 humbuckers

For classic rock the Viper has the grit and power that can put you in touching distance of Slash, Satriani and Young

Giving the 330 a healthy strum releases a punchy acoustic tone and enough sustain to make noodling with it in quiet room a viable pursuit. It also reminds you how finger-friendly the guitar is as a whole. Of course all this will matter not a jot if it can't make some raucous noise.

SOUNDS

Before diving into the filthy end of things the Viper was given a chance to show what its pure voice could do. The results are rather pleasing. On a clean Cornford amp the neck pickup is warm, toneful, and expressive. Hendrix-style double stops are melodious and open, while dialling back the tone and trying some fast runs returns a cool jazz tone with elements of '70s soul. Moving through the pickups opens some snappy blues and spiky, countryesque tones although never quite hitting the sweet spot that the bridge did.

For classic rock the Viper has plenty of grit and power that can put you in touching distance of Slash, Satriani, and Young, plus the decent sustain means Gary Moore solos are definitely on the table. Upping the distortion and downing the tuning means it's business time. Tight, heavy rhythms are chunky and dark but possibly exhibit too much saturation at times, with the signal losing focus; not badly, though. The cutting treble end means you can really slice through a song if you're not careful, but with judicious use of the tone control there is plenty of impressive tones to be found in the depths of the 330.

VERDICT

If you're shopping for a modern rock guitar and have around £500 to spend then you're not short of options. Should the Viper make the shortlist? Yes, definitely. It's a solidly-built, fine-looking guitar that plays very well and has the sonic chops to cover many bases. The pickups are decent if not spectacular, but get the job done.

The Viper offers an attractive upgrade for players who are beginning to feel the limitations of their initial budget buys. Its comfortable neck and ample sustain will feel like a playground in comparison. For established players the choice might not be so clear-cut, especially with some of the bigger brand names having offerings in this price range, but there is much here to entice once you get it in your hands. A world beater? No. A trusty workhorse with a bit of style? We think so.

FINAL SCORE

ESP LTD VIPER 330	
Build Quality	**18**/20
Playability	**18**/20
Sound	**16**/20
Value for money	**17**/20
Vibe	**17**/20
TOTAL	**86%**

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CAPARISON
Orbit24 FX

There's no shortage of high-end scary rock and metal guitars on the market, but the small-scale Japanese company Caparison has its own take on the genre. Review by **Hayden Hewitt**

FACTFILE
Caparison Orbit24 FX

DESCRIPTION **Solidbody guitar. Made in Japan**
RRP: **£2239**

BUILD **Maple through neck, mahogany body wings, ebony fingerboard**
ELECTRICS **Caparison Bridge pickup and neck pickup, one Volume control, three-way toggle switch**
LEFT HANDERS **No**
FINISH **White, black**
SCALE LENGTH **25.5"/647mm**
Nut 42mm
12th fret 55mm
DEPTH OF NECK
First fret 20mm
12th fret 22mm
STRING SPACING
Nut 35mm
Bridge 50mm
ACTION AS SUPPLIED
12th fret treble 1.2mm
12th fret bass 2.0mm
WEIGHT **7lbs/3.2lbs**

CONTACT **Cranes Music**
02920 398215
www.cranesmusicstore.com
www.caparisonguitar company.com

When it comes to pointy guitars, you either love them and need one or, well... you don't. If you're one of the former players, you may well have worked your way up through the ranks of guitars (and price ranges), enjoying guitars that offer the dual purpose of being shred machines and implements capable of plucking out your lead singer's kidney mid-growl, and now it's time to lash out a more serious sum of cash on your next dream machine. Choice isn't too much of a problem with the likes of Jackson, Ibanez, ESP and BC Rich, among others, vying for your hard-earned cash – so what does Caparison bring to the table?

Beneath the paint the Orbit has a maple through-neck with mahogany body wings

The 2+4 headstock is like a mirror-image of the Musicman arrangement

The Orbit24 FX is a revised version of the original model, so it's essentially new for 2012. The maple through-neck and mahogany wing construction remains, but with a slightly revised outline and 24 frets. The body itself is a familiar offset V with a portion removed from the lower bout allowing you unimpeded access to all 24 beautifully-finished jumbo frets. The ebony fretboard with 'clock' inlays ties into the overall theme and somehow manages to keep the guitar looking classy and remarkably understated for one so aggressive. The neck and 'devil tail' 2x4 headstock feature white binding,

New for 2012, the Orbit has a revised outline and a new 24-fret neck that's chunkier than the familiar speed profile

and taken as a whole, we really are impressed with the quality of the Orbit.

The neck itself features a profile which might feel very unfamiliar to those coming from the Jackson side of the tracks. Rather than a skinny speed neck, Caparison favours a rather chunkier affair altogether; shape-wise it's a soft D, a fair old handful which flattens out around the first three frets, giving what initially feels like a square profile. As odd as that might sound, it really does work well. In use the neck is never so thick as to impede your playing, and chording down at the low end is extremely comfortable. If you're not exactly long of finger you might struggle a touch with thumb-over ➔

Like this? Try this...

JACKSON
RR1T Randy Rhoades
The original offset V design and still as full-on and metal as you'd like after all this time. USA Jackson guitars are a delight to play and this one is no exception
RRP **£2614**

ESP
SV II
Comes with a Floyd as standard but features the offset V and a cutaway on the lower bout so you can polish the dusty frets. Also comes in a fetching urban camo so you can still shred while, for example, fighting a war against terror in a concrete environment... something we often look for in a guitar
RRP **£2149**

BC RICH
Draco Ghost Flame
If you find the usual pointy V shapes a little too refined and subtle, perhaps this will float your boat. As bonkers as only a BC Rich can be, and guaranteed to raise a smile wherever you go – until you actually plug in and crush the skulls of the unsuspecting, of course
RRP **£811**

styles, but the obvious cure for that is to get on your thumb-behind technique and give it the beans. On the strap the Orbit24 balances well and you feel like you're playing a machine dedicated to intricate aggression, which is a good thing... because you are.

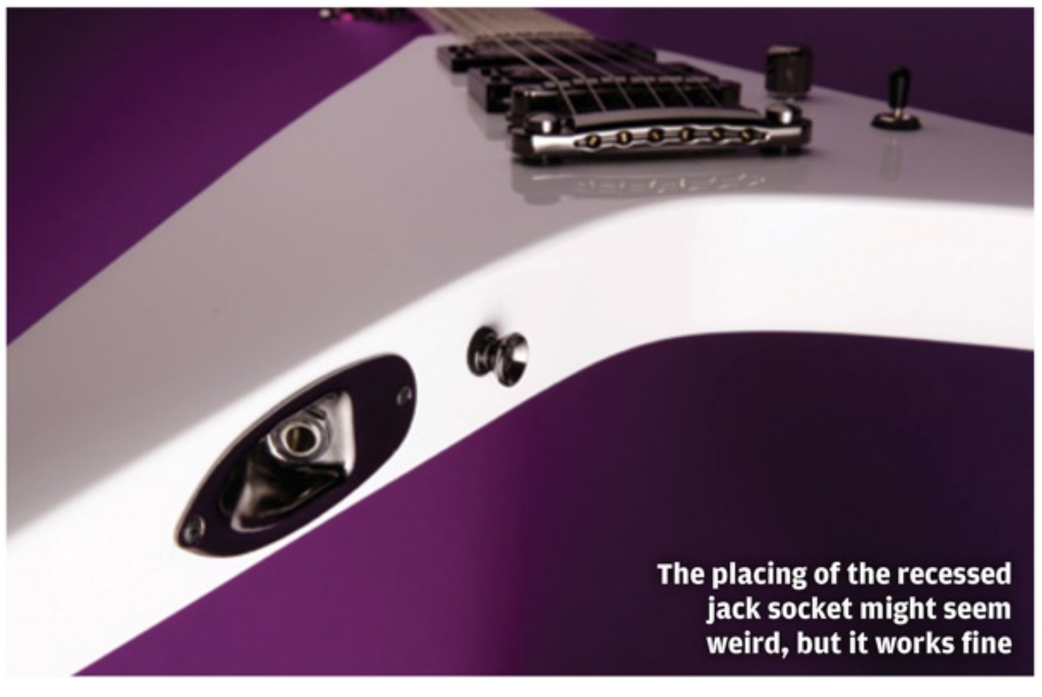
Hardware is kept simple, with no locking trems or fancy switching systems to be found. A Gotoh adjustable bridge takes care of anchoring duties and it's teamed up with some Gotoh machineheads at the (other) pointy end. Pickups are Caparison's own in-house variety of high-output humbuckers; you get one volume pot and a three-way toggle switch, and that's your lot.

One note of caution here, though – if you only have a small car you might want to look for a suitable gigbag, because the hard case the Orbit comes supplied in has dimensions so substantial that it could easily double up as a family dining table.

Sounds

As mentioned earlier, the Orbit24 as reviewed features a Caparison PH-R humbucker in the bridge position and a PH-F humbucker in the neck slot, although there is an EMG option available if that's more your thing. The Caparison pickups are unapologetic in their output and intent, as you might well expect, and clean sounds can be a bit of a struggle. If you're using a modelling amp or a very clean valve amp you'll be in safe territory, but if your amp responds with even a reasonable level of sensitivity to input then you'll be overdriving your clean channel long before you can wind on the wick too high with the volume pot.

Played clean, the Orbit delivers the tone you'd expect. It'll get you through an intro or a 'quiet bit' in your song, but you're never going to marvel at the woody goodness or the rich depth on offer. It's not that the clean tones are awful – they're just a touch uninspiring which, to be fair, is a pretty common


The placing of the recessed jack socket might seem weird, but it works fine

Pickups are Caparison's own, and are balanced for the different positions

The clean tones are a touch uninspiring but through a dirty amp the Orbit sounds precise, powerful and punchy

trait with many high-output pickups. Chances are you probably won't care because that isn't why you buy a guitar like this – the clean parts are just the quiet before the storm when you kick in the overdrive, and that's a different story. Fasten your seatbelts!

Put through a dirty amp the Orbit really hits its stride. The pickups respond to gain like a junkie to a fix, lapping it up and begging for more. While there's a large amount of power on tap, the party piece is that the guitar and pickups combine to ensure a precise tone which is still very powerful. You get all the clinical precision you might desire on your chords, but with a ton of lower-mid girth giving you that all-important punch in the chest when you're piling on the palm muting. Detuning the guitar to drop D (or C or B, whatever you like) simply increases the grin factor, allowing you a healthy measure of six-string Djent should such things float your boat. Indeed, set your amp correctly and you'll be pounding out tight low-end grunt to a level which could prove very worrying indeed to any audience member who has indulged in a bit of a rude kebab before the show.

Often such power and precision can lead to a rather sterile lead tone, but with the Orbit there's just enough syrup available in the sound to keep things fruity. That being said, switching to the neck pickup will still yield a great deal of note separation and clarity, which is great for precise sweep-picking manoeuvres but perhaps less so should you wish to grind out a slow lead. If you have dedicated rhythm and lead tones where you can spice up the mids and soften the highs for your leads then this will be less of an issue, but otherwise you might well have to find a little bit of a compromise.

Verdict

Caparison guitars aren't cheap, and once you're into this price range you can normally find something similar with perhaps a few more luxuries on board in the way of hardware or perhaps some kind of fancy woods on display. That being said, the Orbit24 FX does exactly what it says on the tin. In feel, it's precise; in tone, it's surgically crushing and surprisingly meaty. Topping it all off is that name on the headstock. Sure, it's not one of the more well-known brands out there, but it's a name that lets other guitar players know that you know your stuff and that you aren't afraid to stray from the norm in the pursuit of brutality.

FINAL SCORE

CAPARISON ORBIT 24 FX	
Build Quality	**17**/20
Playability	**18**/20
Sound	**17**/20
Value for money	**13**/20
Looks	**18**/20
TOTAL	**83%**

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Fender

FENDER

Super Champ X2 & Machete combos

Two of the latest amps from Fender – one improved bedroom/rehearsal modeller and a high-gain gigging specialist – make up this month's little and large combination. Review by **Roger Cooper**

This year's NAMM show saw some interesting new in Fender amps, including the two of combos up for audition this month. Both share the same famous brandname and preference for a bank of hot bottles on board, but they differ significantly in terms of size, price and target market.

SUPER CHAMP X2

This new member of the Vintage Modified series is essentially a refinement rather than all-original, as it succeeds the four-year old Super Champ XD. The look is similar, as is Fender's smallest best-seller's concept of combining tube technology with modern digitally-derived features, but some of the latter have now been amended, expanded and improved.

This latest 15-watter continues the Champ's compact format, with minimal measurements matched by the usual easily managed weight. Looks live up to the 'vintage' aspect of the Vintage Modified tag, combining a black vinyl covered cab and silver speaker grille, the latter sporting an old-style Fender badge and safeguarding a Special Design 10" speaker.

The sloping black fascia harks back to the '60s 'blackface' look, but the control layout confirms the 'modified' title.

Line out, footswitch socket and a USB port for fine-tuning the sounds via Fender's Fuse software

The Super Champ X2 succeeds the four-year old XD, combining tubes with improved and expanded digital features

A single input feeds two channels, the first equipped with a solitary Volume pot. The second has Gain and Volume, plus Voice – a rotary switch offering 16 preset amp types, including various Fender, British and Metal styles.

Treble and Bass are common to both channels, as are FX Adjust and FX Select, which govern 15 digital effects. These span Vibratone, Delay, ➔

FINAL SCORE

FENDER SUPER CHAMP X2	
Build quality	**16**/20
Versatility	**17**/20
Sound	**17**/20
Value for money	**16**/20
Looks	**17**/20
TOTAL	**83%**

FACTFILE
SUPER CHAMP X2 Combo

DESCRIPTION **Two-channel 15W valve combo with 10" Fender Special Design speaker, 2 x 6V6 power valves, 12AX7 preamp valve, 16 amp voices & five digital effects with computer access for user customisation & editing. Made in Mexico**
PRICE **£406**

CONTROLS **Volume 1, Gain, Volume 2, Voice, Treble, Bass, F/X Adjust, F/X Select, channel select & effect tap tempo buttons**
DIMENSIONS **38cm high, 45cm wide, 23.3cm deep**
WEIGHT **10.9kg/24lbs**

CONTACT **Fender GBI**
01342 331700
www.fender.com

Like this? Try this...

Line 6
Spider Valve II 112
Employing a Celestion Vintage 30 12" speaker and delivering 40W, this combo is a little larger all round. Features include a complement of 6L6 and 12AX7 valves, 16 amp models, 20 effects, 128 user presets, MIDI facilities and even an onboard looper
RRP **£645**

Vox
Valvetronix VT40+
Like the earlier models, this latest range employs the company's Valve Reactor circuitry rather than the real thing, but offers an impressive spec for a very competitive price. On board this 40-watter is a 10" speaker, 33 amp models, 22 effects, three reverbs, 99 programs and eight user memories
RRP **£203**

FACTFILE

FENDER MACHETE Combo

DESCRIPTION **Two-channel 50W valve combo with 12" Celestion Vintage 30 speaker, two 6L6GC power valves, five 7025/12AX7A preamp valves, digital reverb. Made in the USA**
PRICE **£2014**

CONTROLS **Channel 1: Gain (with Level pull switch), Volume (with Boost pull switch), Low, Mid, High, Notch. Channel 2: Gain, Volume, Low, Mid, High, Notch. Reverb, Damping, Input Attenuation & Channel Select buttons**
DIMENSIONS **55.9cm high, 62.2cm wide, 29.2cm deep**
WEIGHT **32.2kg/71lbs**

Reverb, Chorus and Tremolo, while a tap tempo button allows manual matching of delay or modulation rates. A similar selector determines channel choice, but an optional double footswitch offers this facility plus effects on/off.

The increased control count means knobs are smaller, but most still employ numbers to ensure easily seen settings. However, the Voice and F/X Select knobs have just an arrow indicator, which isn't always clearly visible.

The back panel includes speaker and line out jacks, while a USB port enables digital recording or customising the amp voices and effects via Fender's 'Fuse' free download software.

Sounds

The first channel provides what could be called basic Champ performance and stays surprisingly clean almost all the way to maximum. In contrast, Channel two is what qualifies this combo for Super status, with the Voice facility

The muscular 50W Machete combo is intended for higher gain, something not normally associated with Fender

increasing aural versatility, aided and abetted by the extra gain control. Most of the amp voicings manage to match their descriptions, although they're interpretations rather than authentic re-creations. The Fender-orientated options that occupy over half the 16 choices are certainly reminiscent of the real thing, while the British and Metal selections mainly tend to differ in their degrees of overdrive and distortion. All can be tweaked via the onboard controls or modified via computer.

The DSP effects are well chosen and do their bit towards enhancing proceedings. The amount of adjustability is a practical compromise, but more comprehensive editing is again possible using the USB link.

Chrome knobs and two-tone vinyl – it's not like your daddy's Fender combo

MACHETE

Unlike its much smaller stablemate, the 50W Machete combo is all-new and unlike any other Fender amp in terms of looks or design. It's intended for players who prefer higher gain – something not normally associated with Fender.

The muscular styling sets it apart from classic Fenders. The essentially closed back cabinet is beefy, straight-sided and big for a combo with a single 12" Celestion Vintage 30. The weight is a meaty 32kg, so push-fit casters are provided, but hefting requires some effort via the single strap handle.

The covering combines lightly textured black vinyl and a wide grey centre stripe, with the two-tone effect highlighted by white piping which also edges a novel, black and silver strand grille cloth. Even the chromed metal corner protectors are non-standard for Fender, being bigger and at odds, plating-wise, with the all-black handle. The brushed black fascia is contrasted by shiny knobs, but their reflective finish makes the small dot position indicator on each quite hard to see.

A single input partners dual channels, each equipped with Gain and Volume controls, plus Low, Mid and High EQ, while a Notch pot governs mid-range emphasis. Channel One is primarily for clean work, with Gain and Volume incorporating pull-switches that boost high frequencies and gain level. Reverb and Damping controls are common to both channels, the latter being a rotary selector offering five degrees of speaker and amp interaction, ranging from loose through normal to tight. The push-buttons for input attenuation and channel choice are illuminated.

Jesse Hughes
Eagles Of Death Metal

Simon Neil
Biffy Clyro

Dan Hoerner
Sunny Day Real Estate

Dave Catching
Eagles Of Death Metal

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haydenamps.com

Like this? Try this...

Ampeg
GVT52-112
Ampeg is best-known for bass gear, but the latest GVT line caters for guitarists, with Korean construction helping to keep the costs down. Powered by a pair of 6L6 valves, this 50W combo features a single 12" speaker, two channels and late-'60s looks
RRP **£677**

Kustom
Defender
A famous name from the past, Kustom offers a more economical approach to the 50W 1x12" valve combo via this Defender. Styling departs from the usual formula; features include a pine cab, Master Volume Bypass and footswitchable Power Amp Boost
RRP **£569**

The well-stocked back panel includes an effects loop with send and return jacks plus level controls for both. A line out XLR socket is partnered by a Cabinet Emulation push switch, while another push switch mutes the power amp. Parallel speaker outputs are provided and a MIDI In socket allows an amp controller to be connected. A final jack accommodates the supplied four-button footswitch that operates Channel Select, Channel 1 Gain Boost, Effects Loop on/off and Reverb. As a bonus, this also enables the Effects Loop to be used as a switchable lead boost. Connecting the Send and Return jacks with a patch cable then adds up to 12dB of extra gain when the Effects Loop is operated.

Sounds

On Channel 1, the Mustang delivers a clear-toned and powerful clean performance that's typically Fender but with more mid-range emphasis and a less upfront edge. The pull boosts add sonic enhancement, while the EQ is flexible and sensitive, with small tweaks giving very obvious alterations. The Notch can help find the mid-frequency sweet spot to suit almost any guitar.

Switching to Channel 2 reveals just how different the Mustang is to Fender's other amps. Gain-laden, meaty overdrive is instantly on tap, supplied in ever-increasing quantities that should suit any playing style. At lower levels it induces a smooth, bluesy sustain that's made for expressive singing lead lines, while higher settings take the Machete into metal territory, where it works equally well. The effective EQ controls make their presence felt, allowing

The footswitch operates channel select, gain boost, FX loop and reverb – and it allows the FX loop to act as a lead boost

an impressively wide range of tonal textures, while chunk and crunch-laden rhythm sounds are easy to dial up.

The Damping control is a real ace up the Machete's sleeve, making a discernible difference that is extremely useful for matching instrument to amp. The two Loose options enhance the treble, which adds more bite, while the midrange and low tones become less defined, taking on an almost tactile, ragged edge. In contrast, the Tight choices tend to focus these frequencies, increasing punch, while upper end clarity is accordingly diminished. This function works well with clean sounds, but the effect is more apparent on Channel 2, where it allows more of the guitar's character to come through.

Reverb is digital, rather than the spring equivalent, but this departure from Fender tradition actually works well, delivering a naturally open-sounding effect that progressively ranges from subtle hint to cavernously expansive, although it doesn't extend to splashy surf excess.

All the facilities you could want: FX loop with Level, XLR out, speaker outs and MIDI in

Verdict

Despite their obvious disparities, both these combos are intended to bring Fender amps to a broader and more modern market. The Super Champ X2 combines vintage-influenced visuals with a usefully versatile menu of sounds that should make it ideal for home or studio. It can go surprisingly loud, but not really up to fully-fledged gigging level. Maybe it might be man enough with a bigger external speaker, but this would negate the portability benefits. The RRP might seem a little steep, but a minimum street price of around £300 certainly improves the value for money aspect. The Super Champ X2 also comes in head and cab form, at £346 plus £202 for the partner SC112 1x12" enclosure.

The Machete owes little to Fender tradition in terms of looks or sound and it's hefty in size, weight and price, and even though the street figure may knock £500 off this is definitely an amp to put to practical use. The styling might deter diehard Fender fans, but it should appeal to anyone who likes something different to the usual bland black box. As for performance, it's obviously for the player who knows and appreciates the Fender name but wants an amp that goes well beyond what this brand is best known for. The Machete offers an impressive combination of clean and gain sounds that seem tailor-made for the modern market. The controls are effective and intuitive to use, while the classy packaging is easy on the eye. The end result is a bang up-to-date and stageworthy Fender combo.

FINAL SCORE

FENDER MACHETE	
Build quality	**17**/20
Versatility	**17**/20
Sound	**18**/20
Value for money	**15**/20
Looks	**16**/20
TOTAL	**83%**

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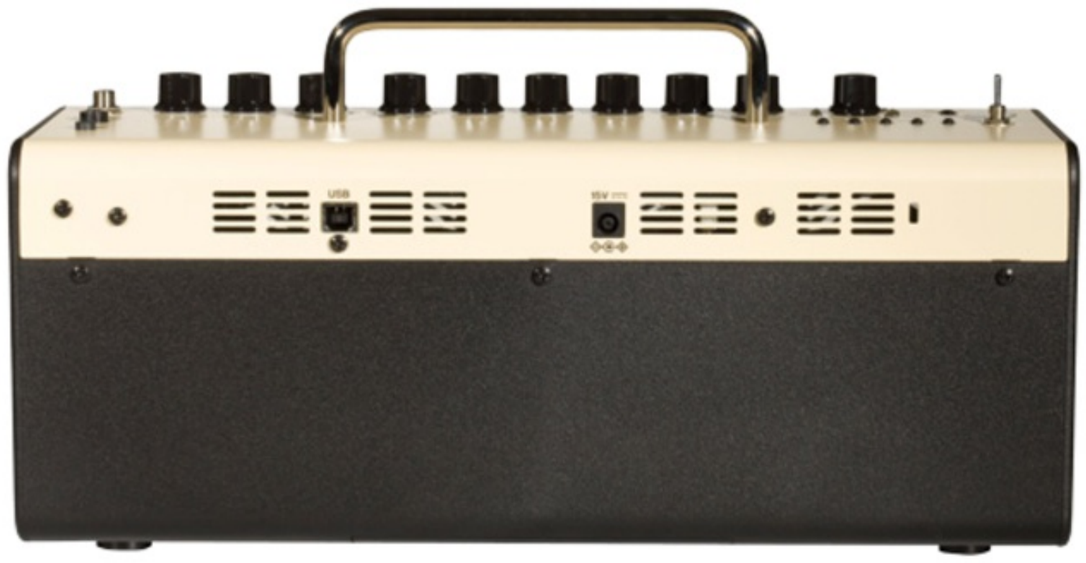

YAMAHA
THR10

So much more than a plain practice amp, Yamaha's latest box of tricks comes with amp and FX models and it's also an audio interface and a jam-along stereo monitor. Can your bookshelf live without it? Review by **Richard Purvis**

Toaster? Old-school tape player? One of those little electric heaters that old ladies have in their living-rooms? It's fair to say Yamaha has not made a special effort to ensure its new THR digital modelling amps look how we expect such devices to look. Well, good for them – and congratulations on the international design award that this little beige box has already won.

In fact the THR10 is advertised as a 'new kind of amp', created to meet all the needs of the modern player – with the notable exception of gigging (it's only 10W). What that means is that it's a compact, easily portable solid-state practice amp with onboard FX and some potentially very useful computer connectivity. It also offers scene storage for your five favourite settings and a busker-friendly battery compartment. If that still hasn't got you interested, gaze with amazement and awe at the 'simulated orange tube glow' through the speaker grille. Yep, they've designed the front of the amp to look like the back of an amp.

Unlike a standard guitar amp with one big round speaker in the middle, the THR10 has two 3" speakers for what Yamaha describes as 'hi-fi stereo' output. Combine that with the aux input for MP3 players and the like, and this starts to look like a potential tempter for people who don't even own a guitar.

Five amp models, five user programs and presets for Bass, Acoustic and Flat, for recording

It runs on batteries, but buy in bulk – the compartment houses eight AAs

The THR10 is a compact, portable solid-state practice amp with onboard FX and very useful computer connectivity

But let's not forget the important stuff. There are independent Output level controls for the guitar and aux inputs plus, for the former, Gain and Master, a three-band EQ, and two FX tweaking knobs. The five tiny buttons for recalling scenes are far left, along with an eight-way amp model selector and one more button for the delay tap-time and tuner functions. The only thing you'll find on the back is a USB socket; this has two distinct uses, each of which requires you to download a piece of software from the Yamaha site. Firstly, you need the driver to make the USB work at all – at which point the THR10 becomes not just an amp but also an audio interface, enabling direct recording and stereo monitoring for your DAW (in case you don't have one, Cubase AI comes free with the amp) – and secondly, a simple editing application allows you a lot more control over the parameters of the FX. A USB cable is included, as is a stereo mini-jack lead for the aux input. ➔

FACTFILE
Yamaha THR10

DESCRIPTION: **10W modelling amp with two 3" speakers. Seven amp models, eight FX plus tuner, storage for five user presets. USB socket (cable included) for software extras and direct recording. 15v power supply included; compartment for eight AA batteries. Comes complete with Cubase AI. Made in China**

CONTROLS **User memory recall buttons 1-5; amp model selector; Gain, Master, Bass, Middle, Treble, Effect (Chorus, Flanger, Phaser, Tremolo), Delay/Reverb (Delay, Delay + Reverb, Spring, Hall); guitar and aux/USB output levels; guitar input, 1/4" headphone output, 1/8" aux input**

PRICE **£299**

CONTACT **Yamaha Music Europe 08448 111116 uk.yamaha.com**

The TR10 controls in full. Worth noting that the smaller but equal-wattage TR5 saves you £100 but has no Bass/Aco/Flat, no user memories, a one-knob EQ and no separate output controls for guitar and USB/aux

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FENDER
G-DEC 3 Fifteen
Dinky 1x8" modelling combo with DSP FX, 100 presets, auxiliary input and USB: the anti-Champ
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A tiny 5W battery-powered amp with stereo speakers and lots of inputs for extra mono and stereo sources
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PEAVEY
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Mean-looking box with 12 amp models, each available in clean and dirty modes, and plenty of onboard FX
RRP **£105**

IN USE

Imagine for a minute or two that this is just a normal 10W modelling amp for home practice. You can pretend it's black and square, if that helps. We begin on the Clean setting with everything at halfway and no FX; it sounds fine, if unspectacular, with as much power and body as you could expect from speakers the size of biscuits.

There isn't enough personality here for comparisons with any 'real' amps to be meaningful, but the EQ controls work nicely and it stays pretty well behaved all the way up the Master dial, aside from some predictable farting-out when pushed with humbuckers. The next four settings add progressively more dirt and aggression, with proper scooped metal fizz appearing on the Modern setting; then you get Bass and Acoustic models, and finally Flat, which gives the option of pure DI recording for software amping afterwards.

So how about the FX? In pure sonic terms, they're good – you get wobbly chorus, whining flanger, swirly phaser and pumping tremolo on one dial, and delay and reverb options on the other. This is where the stereo speakers begin to make themselves useful – the hall reverb is so astonishingly spacious you'll swear someone has parked an aircraft hangar in your bedroom.

When it comes to functionality, however, it quickly becomes clear that two knobs is nowhere near enough to get any kind of satisfactory control. The fact that all four modulation types share the same dial means that each one only has a quarter of a turn to play with, and the only aspect of the sound you can actually adjust is the rate – or in the case of the tremolo, rate and depth simultaneously. With the delays and reverbs, it's a combination of effect level and feedback/length that changes. The tap-time button at least gives you a second delay variable, but for everything else you're stuck in a one-knob town... until you plug in that USB cable and spark up the THR Editor on your PC or Mac. The software is fairly easy to use, and now you have real-time, on-screen control over all the usual parameters plus the bonus of a compressor, a noise gate and six cab emulations – and any new sounds generated can be stored as presets on the amp. That's true even if you include FX that the amp itself doesn't actually have, such as that handy compressor and a rather nice plate reverb.

Now let's see if the THR10 can be a guitar amp and a portable stereo at the same time. Plug an iPod into the auxiliary socket, or indeed patch your computer's audio output through the USB, and what comes out of those little stereo speakers is pure, clean and impressively full – you wouldn't call it a professional studio monitoring system, but it's none too shoddy. Now it's just a matter of getting the right guitar sound then balancing the levels of the two sources for a perfect mix, and you'll soon be jamming along with Engelbert until the nurses order you back to bed.

The stereo hall reverb is so spacious you'll swear someone has parked an aircraft hanger in your bedroom

VERDICT

The THR10 is an ingenious gadget with two obvious drawbacks: its speakers are better-suited to hi-fi sources than to electric guitar, and unless you have access to a computer with the right software, its FX tweakability is woefully compromised. Despite all that, and its eccentric looks, it's a strangely likeable product. The laugh-out-loud brilliance of the stereo reverbs is part of it, but this is about concept rather than sound quality. Yamaha's thinking is that, in the age of Spotify and smartphones, people will really go for a carry-anywhere practice amp that doubles as a USB interface and high-quality MP3 speaker system; if they're right, and you're one of them, then this little toaster could warm your heart.

FINAL SCORE

YAMAHA THR10	
Build quality	**17**/20
Playability	**17**/20
Sound	**15**/20
Value for money	**14**/20
Looks	**18**/20
TOTAL	**81%**

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BOSS GT-100

Options? We love them. Simplicity? We want that too. The new all-singing flagship Boss multi-FX takes over from the GT-10 with the promise of all this – and more. Review by **Martyn Casserly**

FACTFILE
Boss GT-100

DESCRIPTION **Multi-FX unit. Made in Taiwan**
PRICE **£470**

CONNECTIONS **Line out jack (1/4"), Aux In jack (stereo mini phone type), Output L/ Mono, R jacks (1/4"), Phones jack (stereo 1/4"), Ext Loop jacks (SEND, RETURN; 1/4" phone type), AMP CONTROL jack (1/4"), Sub Ctl1, 2/Sub Exp jack (1/4" TRS) USB port, MIDI connectors (In, Out), DC In jack**
PATCHES **200 preset, 200 user-definable**
EFFECT TYPES **Compression, Overdrive, Distortion, Delay, Chorus, Reverb, Noise Suppressor, Wah, Auto Wah, Sub Wah, Limiter, Sitar, Octave, Pitch Shift, Harmonist, Phaser, Flanger, Tremolo, Rotary, Uni-V, Pan, Slicer, Vibrato, Ring Modulator, Humanizer, Sub Delay**

DIMENSIONS **542mm wide, 271mm deep, 80mm high**
WEIGHT **10.56lbs/4.8kg**

CONTACT **Roland**
01792 702701
www.roland.co.uk

Once, life was simple. You took your guitar, plugged it into an amp and tried to coax as many sounds out of it as you could, armed only with fingers, picks, and a sense of adventure. Then effects came, and suddenly there were sonic possibilities that guitarists had never dreamed of. Fuzz, heavier overdrive, distortion, delays... it was like a golden ticket into Willy Wonka's factory where you were told to drink as much of the chocolate river as you wanted.

Next the multi-FX unit was created, unleashing even more audio fantasies for the now ravenous adherents. As their capability increased, so did their complexity. Now players had to contend with sub-menus, pattern storage allocation, and editable parameters. Things elevated in such a way that the government, in response to hospital beds being filled with musicians whose brains had broken, introduced safety legislation which decreed that manufacturers should begin bundling nuclear physicists with the units so they could safely complete the algorithmic sequence necessary to enable the tuner function. Life was no longer simple.

Boss saw this and, hearing the confused wails of once mentally stable guitarists, decided that something must be done. A new creation, one of immense power, but with a user interface that made sense. Many laughed, thinking it the dreams of fools and madmen, but Boss was not deterred. They laboured night and day, honing and testing until one bright and shining morn... it was finished. And lo, they gave it a name: the GT-100.

So did they succeed? Well, yes and no – but mostly yes. By its very nature the GT-100 is incredibly versatile, meaning it gives you many options to choose from. Options mean decisions, and these require some kind of interaction with the onboard settings to make them happen. Speech recognition hasn't found its way to FX units yet (although that's probably a good thing as asking for 'Lead Boost' and instead being told the weather in Cleveland isn't a great start to your solo) so Boss has worked hard to simplify the process.

The main revolution is the dual screen display. These are the heart of the unit, and aided by four dedicated knobs beneath each one they make navigating the system relatively easy.

When you first power up the GT-100 the left panel shows the patch number selected in huge dark letters against a bright orange background. The right panel displays the patch name – eg 'Hi Gain Stack'. Both panels also show the options that the knobs below contextually control. On the left, these are primarily to select the patch (which you can do with your feet via the dedicated footswitches), move

The new, more powerful processor adds sparkle, and when you create your own patches this unit really becomes a star

between the A and B amp models (again accessible via the CTL footswitch) and to set the gain on either of the amp models. On the right is a three-band EQ and volume. To edit the patch further, you select the Effect button from the six to the right of the screens. This takes you into the signal chain where, using the knobs to navigate, you simply move to whichever effect or preamp setting you want and tweak. It only takes moments to get used to it. The changes are even real-time, so you can hear how the adjustments are affecting the tone if you strum your guitar.

If you want to setup a new sound entirely, that's pretty easy too. Select the EZ-Tone button and the screens now offer the option to either create a new patch, or adjust the amp or effect choices of existing ones. The right screen gives you the ability to choose from basic tones (Jazz, Rock, etc) with more genre-specific examples available within. It's all done via friendly graphics, obviously-named styles, and the same few knobs. Once you're done, press the Write button to decide where you want it stored among the 200 available user patches. Clear, well designed, and with a tiny scare quota. Good work.

Another cool feature is the ACCEL/CTL switch that can be assigned to a patch and used to control certain parameters in real-time. The best fun is using it as a Whammy-style effect, very similar to the S-Bend feature on the Boss PS-6 Harmonist pedal. Of course the unit comes packed with features, including Manual mode where you can allocate effects and use them just like a regular pedalboard. There's a phrase looper that offers up to nearly 40 seconds of recording time, an input for an mp3 player, and among the copious array of outputs is an option where you can now attach the GT-100 directly to your Mac/PC via USB – although you'll need to first download the driver from the Roland/Boss site.

SOUNDS

Boss went to great lengths to redesign the GT-100's sounds from the ground up and it shows. The new COSM processor is significantly more powerful than its predecessor in the GT-10, and generally adds sparkle. Overdrives have plenty of grit and snarl, while the distortions are the right side of fizzy. Of course many of the patches are purposefully generic, but when you put together your own creations the unit really becomes a star. There's so much on offer here that you'll get lost with the possibilities, but thanks to the simplified interface you won't get lost in the menus.

VERDICT

A common complaint we hear from owners of top of the range multi-FX units is that they know they would get a lot more out of their purchases if they only dedicated the time to learn how to use them properly. The GT-100 still has a learning curve, but it's a very short one. This means you get into the action faster and feel more open to exploring the sonic delights that lie within. The streamlined menu system with its cheerful graphics and intuitive layout demystify the editing process; this unit behaves far more like a normal amp or stompbox. Making something complex but preventing it becoming complicated is a tall order, but the GT-100 seems to have hit the balance just right. The new hardware takes those classic COSM tones and breathes a little air into them, edging ever closer to the analogue equivalents that we all covet so much.

The unit itself is as bombproof as we've come to expect from the Japanese masters, and it even comes with a well written and mercifully short manual. Take a bow Boss, take a bow.

FINAL SCORE

BOSS GT-100	
Build Quality	**19**/20
Playability	**19**/20
Sound	**18**/20
Value for money	**18**/20
Vibe	**17**/20
TOTAL	**90%**

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Kramer Guitars Pariah
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Candy Red o. code 243853 € 153.- £ 123.-
Pewter order code 255247 € 153.- £ 123.-

Kramer Guitars Vanguard
Electric guitar
Alder body, maple neck, rosewood fretboard, thorn inlays, 24 frets, scale: 648mm, 2x humbucker pickups, volume bleed mod, 1 volume and 1 tone control, recessed licensed Floyd Rose, black nickel hardware.

Metallic Red order code 255248 € 215.- £ 173.-
Finish: Metallic Black order code 216930 € 215.- £ 173.-

Fender Standard Strat 2011 MN
Electric guitar
Made in Mexico, alder body, maple neck (modern C shape), 21 medium frets, scale: 648mm, saddle width: 42mm, 3x standard single-coils, 5-way switch, vintage-style synchronized tremolo, 3-ply parchment pickguard.

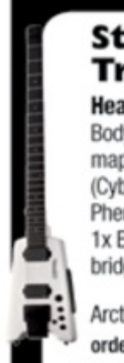
Finish: Arctic White order code 270956 € 458.- £ 368.-
Finish: Black order code 270949

Steinberger Synapse Demon TranScale
Headless electric guitar
Body wings hard maple, body top flamed maple, 3 piece hard maple set neck (CybroSonic patented Graphite U-Channel), Phenolic fretboard, 24 frets, scale: 727mm adjustable, EMG81/ EMG85 humbuckers, master volume, Mag/Piezo blend, active Hi cut/boost and Lo cut/boost, patented Double Ball bridge, Finish: Pitch Black, incl. gigbag.

€ 479.- £ 385.-
order code 261845

Epiphone Les Paul Ultra III
Electric guitar
Chambered mahogany body, set maple neck, rosewood fretboard, ProBucker 2 (neck) and ProBucker 3 (bridge) humbuckers, Shadow NanoMag piezo pickup, new Shadow chromatic tuner built in bridge pickup mounting ring, 2 separate outputs, nickel hardware.

Midnight Sapphire order code 261053 € 511.- £ 411.-
Faded Cherry Sunburst order code 261051 € 511.- £ 411.-



Steinberger Synapse TranScale ST-2FPA
Headless electric guitar
Body wings hard maple, body top flamed maple, 3 piece hard maple set neck (CybroSonic patented graphite U-Channel), Phenolic fretboard, 24 frets, 1x EMG81 and 1x EMG85 humbuckers, patented Double Ball bridge, incl. gigbag.

Arctic White order code 274173 € 535.- £ 430.-
Transculent Amber order code 274093 € 577.- £ 464.-

Gibson SG Special Faded
Electric guitar
Chrome hardware, tune-o-matic bridge, stop tailpiece, mahogany body, mahogany neck, 22 frets, dot inlays, 2x volume & 2 tone controls, 3-way toggle switch, AlNiCo 490R humbucker (neck), AlNiCo 490T humbucker (bridge), includes gig bag.

Finish: Worn Brown o. code 168315 € 589.- £ 474.-
Finish: Worn Cherry o. code 153687

Gibson LP Studio 60's Tribute DB
Electric guitar
Chambered mahogany body, 60's slim taper mahogany neck profile, dark back satin, baked maple fretboard, 2 Gibson P-90 single coils, Grover green key tuners, 2 volume and 2 tone controls, chrome hardware, incl. Gibson deluxe gigbag.

Honeyburst o. code 271698 € 615.- £ 494.-
Satin Vintage Sunburst order code 276938 € 615.- £ 494.-

Gibson Les Paul Studio Limited
Electric guitar
Les Paul model, carved top, mahogany body, set mahogany neck, rosewood fretboard, 490R/498T AlNiCo humbuckers, tune-o-matic bridge, stopbar tailpiece, chrome hardware, includes original case.

Worn Brown o. code 198816 € 639.- £ 514.-
Worn Cherry order code 225129 € 639.- £ 514.-

Gibson LP Studio '50 Tribute DB TM
Electric guitar
Exclusive made for Thomann, chambered mahogany body, maple top, dark back, 50s mahogany neck, toasted maple fretboard, 22 frets, scale: 628mm, 2 volume and 2 tone control, 3 way toggle switch, Gibson 490R humbucker (neck), Gibson 498T humbucker (bridge), incl. gigbag. Finish: Satin Ebony.

€ 639.- £ 514.-
order code 270874

Gibson LP Studio 60's Tribute
Electric guitar
Mahogany neck, mahogany neck, 60's slim taper neck profile, rosewood fretboard, 2 Gibson P-90 single-coils, Grover green key tuners, used look, incl. Gibson deluxe gigbag, Finish: Worn Gold Top.

€ 639.- £ 514.-
order code 260178

Fender Classic Player Baja Tele
Electric guitar
Classic series, ash body, one-piece soft ‚V' shape maple neck, maple fretboard, 21 medium jumbo frets, chrome hardware, original vintage Tele bridge, 1x custom shop ‚Twisted' Tele® single coil (neck) & 1x Custom Shop Broadcaster single coil (bridge) pickups, tone & volume controls, includes case. Finish: Vintage Blonde

€ 666.- £ 535.-
order code 196765

Gibson LP Studio '50 Tribute DB TM
Exclusive Thomann model
Chambered mahogany body, maple top, dark back, 50's mahogany neck, toasted maple fretboard, 22 frets, scale 628mm, 2 volume and 2 tone controls, 3-way toggle switch, Gibson 490R/498T humbuckers, incl. gigbag, finish: satin honeyburst.

€ 689.- £ 554.-
order code 270873

Gibson Les Paul Studio
Electric guitar
Les Paul model, mahogany body, set mahogany neck, rosewood fretboard, 22 frets, 2x humbucker pickups, chrome hardware, incl. case.

Finish: Ebony o. code 134274 € 969.- £ 779.-
Finish: Fireburst order code 211278 € 1135.- £ 913.-

Gibson SG Standard
Electric guitar
Mahogany body, set mahogany neck, katalox fretboard, 22 frets, 629mm scale, trapezoid inlays, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 2x humbucker pickups, 2x volume & 2x tone controls, 3-way toggle switch, includes case. Finish: Heritage Cherry

€ 985.- £ 792.-
order code 122008

Gibson Midtown Std. FR Bigsby
Electric guitar
ES style, mahogany body, maple top, 60's slim taper mahogany neck, white binding, black richlite fretboard, 22 frets, 1x Classic '57 (Alnico II) and 1x Classic '57+ (Alnico II) pickups, Bigsby B-70 tremolo, incl. Gibson DSDC hardshell case with white plush. Finish: Faded Red (nitro cellulose).

€ 1085.- £ 872.-
order code 267959

Gibson Firebird Studio Non-Reverse
Electric guitar
Limited edition, 300pcs. worldwide, mahogany body, set mahogany neck, Mini Grover Kidney Button tuners, baked maple fretboard, 22 frets, 3x coil-tapped P-90 (Alnico V) pickups, 3-way switch, tune-o-matic bridge, stop bar tailpiece, finish: vintage sunburst nitro, incl. Gibson Firebird case.

€ 1090.- £ 876.-
order code 268551

Gibson Les Paul Studio Pro Plus
Electric guitar
European wide exclusive at Thomann, mahogany body, AA figured maple top, set mahogany neck, 60's Slim taper neck profil, rosewood fretboard, 22 frets, 490R and Burstbucker Pro humbucker (both coil split), Grover Kidney tuners, chrome hardware, incl. case.

Red Velvet o. code 264310 € 1279.- £ 1028.-
Transl. Black order code 264311 € 1279.- £ 1028.-

Line 6 James Tyler JTV-59 Variax
Modeling guitar
Mahogany body, curved maple top, set mahogany neck, rosewood fretboard, L.R. Baggs Radiance Hex piezo pickup, 2 Alnico humbuckers, incl. bag, Line6 Workbench, Li-Ion battery, power supply and Variax Workbench USB adapter.

Finish: Cherry Sunburst order code 252059
Finish: Black € 1290.- £ 1037.-
order code 252060

Gibson SG '61 Reissue
Electric guitar
Mahogany body, set mahogany neck, rosewood fretboard, 22 frets, 629mm scale, trapeze inlays, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 2x ‚57 Classic humbuckers, 2x volume &, 2x tone controls, 3-way toggle switch, includes case. Finish: Heritage Cherry

€ 1425.- £ 1146.-
order code 132373

Fender Empress Telecaster
Electric guitar
Tele-Bration, special run, empress body, modern C-shaped maple neck, maple fretboard, 22 frets, Highway One pickup set, Highway One bridge, Grease Bucket tone system, incl. case.

Vintage White o. code 259076 € 1599.- £ 1286.-
Honeyburst order code 259077 € 1599.- £ 1286.-

Gibson LP Std. Traditional Pro
Electric guitar
Non-chambered mahogany body, maple top, mahogany neck with '60s profile, rosewood fretboard, trapezoid perloid inlays, tune-o-matic bridge, stopbar tailpiece, locking Grover tuners, potted BurstBucker 3 & '57 Classic humbucker pickups, incl. case.

Vintage Sunb. o. code 232742 € 1666.- £ 1339.-
Finish: Ebony order code 232739 € 1579.- £ 1270.-

Gibson Les Paul Standard 2008
Electric guitar
Mahogany body, AA grade figured maple top, mahogany neck, rosewood fretboard, 629mm scale, 43mm nut width, trapezoid inlays, 22 frets, 1x Burstbucker Pro 2 (bridge) & 1x Burstbucker Pro 1 (neck), TonePros locking bridge and string holder, Grover locking machine heads, incl. black snakeskin case. Finish: Heritage Cherry Sunburst.

€ 2111.- £ 1697.-
order code 214842

Gibson SG Std. Reissue V.O.S.
Electric guitar
Original vintage specs, mahogany body, 60's mahogany neck, rosewood fretboard, 22 frets, Burstbucker 1 & 2 humbuckers pickups, maestro tremolo, incl. Custom Shop case. Finish: Faded Cherry.

€ 2269.- £ 1824.-
order code 193723

Rickenbacker 360 FG
Electric guitar
Deluxe thinline model, hollow body, maple body, maple neck, rosewood fretboard, 24 frets, scale: 629mm, saddle width: 41.4mm, mono/ stereo output, triangle inlays, 2 Hi-Gain pickups, Schaller tuners, finish: FireGlo, incl. case.

€ 2359.- £ 1897.-
order code 132977

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Harley Benton HBX5TBK

Acoustic guitar

Cutaway, quilted maple top, mahogany back & sides, rosewood fretboard, integrated pickup system with 4-band EQ. Finish: Transparent Black

order code 165300 € 122.- £ 98.-

Harley Benton HBF-200 NT

Acoustic guitar

Folk style, solid spruce top, rosewood back & sides, mahogany neck, rosewood fretboard, slotted headstock, tree inlays, 20 frets, satin chrome tuners with white knobs, 632mm scale, 42mm saddle width. Finish: Natural High Gloss

order code 212826 € 189.- £ 152.-

Fender CD-60 CE

Acoustic guitar

Dreadnought, cutaway, laminated spruce top, nato back and sides, nato neck, sonokeling fretboard, active Fender FTE3-TN preamp with volume/bass/mid/treble controls, built-in tuner.

Finish: Black o. code 190659 € 199.- £ 160.-
Finish: Natural o. code 190658 € 199.- £ 160.-
Finish: Sunburst order code 190657 € 199.- £ 160.-

Epiphone EL-00

Acoustic guitar

Historic collection, small body line, solid spruce top, mahogany back & sides, 628mm scale, 41.9mm saddle width, chrome hardware. Finish: Vintage Sunburst

order code 153674 € 235.- £ 189.-

Epiphone EJ-200CE

Acoustic guitar

Cutaway, solid spruce top, maple body and neck, King inlays, eSonic 2 preamp pickup system, gold hardware, finish: natural.

Natural o. code 210115 € 295.- £ 237.-
Vintage Sunburst order code 212786 € 295.- £ 237.-

Martin Guitars LXM

Acoustic guitar

LXM Little Martin, top, back and sides spruce pattern HPL textured finish, neck natural stratabond, fretboard Morado/Rosewood, 20 frets, scale: 584mm, saddle width: 42,8mm, Gotoh nickel tuning machines, incl. padded gigbag.

order code 173139 € 295.- £ 237.-

The Loar LH-250-SN

Acoustic guitar

Folk style, solid spruce top, back and sides solid mahogany, mahogany neck, rosewood fretboard, Abalone/M.O.P. inlays headstock, open butterbean tuners, scale: 648mm, nut width: 42.9mm, bone nut. Finish: Sunburst.

order code 273516 € 335.- £ 269.-

Recording King RD-227

Acoustic guitar

Dreadnought style, solid AA sitka spruce top, back and sides solid rosewood, mahogany neck, vintage V neck profile, dovetail neckjoint, ebony fretboard, ebony bridge, abalone snowflakes fretboard inlays, torch MOP/Abalone headstock logo, open geared butterbean tuning machines, gold plated. Finish: Natural.

order code 269115 € 535.- £ 430.-

Martin DCX1E

Acoustic guitar

Cutaway, solid Sitka spruce top, mahogany back & sides, HPL pattern textured finish, Stratabond neck, rosewood fretboard, 20 frets, 645mm scale, 42.8mm saddle width, tortoiseshell pickguard, chrome tuners, Fishman® Classic 4 Sonicore pickup system.

order code 173134 € 679.- £ 546.-

Martin Guitars DRS1

Acoustic steel guitar

Solid sapele body and top, A-frame bracing, rust stratabond neck, black richlite fretboard, 20 frets, scale: 645mm, nut width: 42.85mm, black pickguard, Fishman Sonitone pickup, incl. 345 harshell case. Finish: Natural.

order code 260401 € 689.- £ 554.-

Martin Guitars D-1 GT

Acoustic guitar

Dreadnought model, solid sitka spruce top, back and sides solid sapele, modified hybrid X scalloped bracing, stratabond neck, richlite fretboard, 20 frets, scale: 645mm, saddle width: 43mm, incl. case, finish: natural gloss top.

order code 261819 € 877.- £ 705.-

Martin Guitars D-16RGT

Acoustic guitar

Solid spruce top, rosewood back and sides, solid east Indian rosewood bridge and fretboard, 20 frets (14 clear), nut width: 43mm, chrome tuners, incl. hardshell case, high gloss finish.

order code 235615 € 1179.- £ 948.-

Takamine TSF48C

Acoustic guitar

Santa Fe series, cutaway, solid spruce top, back and sides solid rosewood, mahogany neck, ebony fretboard, laser-cut american eagle inlays, 21 frets, Takamine CTP-2 preamp with pickup, finish: natural highgloss, incl. case.

order code 218988 € 1599.- £ 1286.-

Lakewood D-32

Acoustic guitar

Dreadnought model, solid european AAA spruce top, back and sides solid rosewood, one piece mahogany neck, ebony fretboard, 20 frets, scale: 650mm, saddle width: 44mm, finish: natural high-gloss, incl. Lakewood Hiscox hardcase.

order code 161645 € 2025.- £ 1628.-

Gibson J45 TV

Acoustic guitar

Round shoulder line, elegant body, red spruce top, back and sides mahogany, incl. vintage style case, finish: vintage sunburst.

order code 112649 € 2169.- £ 1744.-

Martin Guitars HD-28

Acoustic guitar

Solid Sitka spruce top, scalloped bracing, solid East Indian rosewood back & sides, solid mahogany neck, solid black ebony bridge & fretboard, 20 frets (14 clear), chrome Schaller tuners, incl. hardshell case.

order code 133517 € 2169.- £ 1744.-

Martin Guitars GPCPA1

Acoustic guitar

Cutaway, grand performance, solid Sitka spruce top, solid rosewood back & sides, ovangkol binding, ebony fretboard, arrows & squares inlays, 20 frets, ebony bridge, Delmar tortoiseshell pickguard, Fishman F1 Aura pickup system with Martin Gold Plus pickup, incl. case. Finish: Natural.

order code 242154 € 2744.- £ 2206.-

Martin Guitars OMCPA1

Acoustic guitar

000-14, orchestra model, cutaway, solid sitka spruce top, back and sides solid rosewood, ovangkol binding, ebony fretboard, arrows and squares inlays, 20 frets, ebony bridge performing artist belly, gold tuners, Fishman F1 Aura pickup system with Martin Gold Plus pickup, incl. 370PA brown hardshell case. Finish: Natural.

order code 242162 € 2950.- £ 2372.-

Gibson SJ-200 STD

Acoustic guitar

Handmade, solid sitka spruce top, solid eastern curly maple back and sides, maple neck, rosewood fretboard, crown inlays, 20 frets, gold tuners, active electronics, sound hole mounted volume control, incl. case.

Vintage sunburst order code 185825 € 2950.- £ 2372.-
Antique natural order code 232510 € 3059.- £ 2459.-

Martin Guitars Johnny Cash D-35

Acoustic guitar

Solid Engelmann spruce top, back and sides solid east indian rosewood, solid mahogany neck, solid black ebony bridge and fretboard, 20 frets (14 clear), star inlays, chrome Grover tuning machines, incl. hardshell case. Finish: Black Gloss.

order code 109309 € 4333.- £ 3484.-

Kramer Guitars S-422S

4-string bass guitar

Alder body, bolt-on maple neck, rosewood fretboard, 2 dual rail bass humbucker pickups, die-cast adjustable bridge, black hardware, Finish: Red Metallic.

order code 255249 € 155.- £ 125.-

Flea Bass Street Bass

4-string bass guitar

Solid basswood body, maple neck, rosewood fretboard, 20 frets, passive Alnico humbucker, open gear elephant ear tuners, string-thru-body bridge.

Finish: Silver order code 255385 € 192.- £ 154.-
Finish: White order code 255386 € 192.- £ 154.-

Flea Bass Model 32

Bass guitar

Solid alder body, bolt-on maple neck, rosewood fretboard, 20 frets, long scale, chrome hardware, open gear Elephant tuners, includes gig bag.

order code 229556 € 192.- £ 154.-

Danelectro Dano 63 Long Scale Bass

4-string bass guitar

Maple neck, 2x '63 Lipstick style Alnico pickups, rosewood fretboard, 24 frets, die cast machine heads, pro hardware. Finish: Red Burst.

order code 278637 € 229.- £ 184.-

Kramer Disciple Bass

4-string bass guitar

Mahogany body, asymetrical maple neck, fretboard ebony, 24 frets, 1 EMG MMCS Pickup, EMG BTS Preamp, black hardware, flush mount bridge, finish: black with red split.

order code 244650 € 239.- £ 192.-

Höfner Ignition Beatles Bass

4-string bass guitar

Hollow maple body, spruce top, rosewood fretboard, 22 frets, 2x Höfner humbucking pickups, nickel hardware, rhythm/solo-switch, control plate with 2 volume controls.

Vintage Sunburst order code 232784 € 244.- £ 196.-
Black order code 232783 € 244.- £ 196.-
Vintage Sunb./lefthanded order code 232785 € 244.- £ 196.-

Danelectro Dead On 58 Longhorn Bass

Bass guitar

Upgraded reissue, masonite body, bolt-on maple neck, rosewood fretboard, 24 frets, scale: 755mm, rosewood bridge, souped-up lipstick pickups, 2x stacked volume and tone controls. Finish: Copper Burst.

order code 228497 € 259.- £ 208.-

Steinberger Guitars Synapse XS-15FPA Custom

5-string headless bass guitar

Flamed maple body, set CybroSonic graphite neck, phenolic fretboard, 24 frets, scale: 34", 1x EMG-40-P5 active pickups, volume control, mag/piezo PU blend, active hi and lo cut/boost, incl. gigbag.

Finish: Trans. Amber order code 258933 € 769.- £ 618.-
Finish: Trans. Blue order code 274100 € 769.- £ 618.-

Fender American Std. P-Bass MN

4-string bass guitar

Alder body, maple neck, maple fretboard, 20 medium frets, scale: 864mm (34"), 1x American Precision P-Bass Alnico V-Split single-coil pickup, high-mass vintage modified bridge, incl. strap, cable and new SKB case. Finish: Olympic White.

order code 203604 € 1245.- £ 1001.-

Gibson Explorer Bass LTD

4-string bass guitar

Limited hit and run 2011, Explorer style, mahogany body, maple neck, preciosa fretboard, 22 frets, long scale: 864mm, Grover tuners, 3-point adjustable saddles, 2 Thunderbird ceramic pickups, 2x volume and 1x tone control, incl. case. Finish: Silverburst.

order code 273252 € 1259.- £ 1012.-

Fender FSR Precision Bass

4-string bass guitar

Ash body, maple neck, maple fretboard, 20 frets, single split-coil pickup, black pickguard, chrome hardware, incl. SKB case. Finish: Mahogany Stain.

order code 278890 € 1299.- £ 1044.-

Sandberg Panther TT4 RW Mac

4-string bass guitar

Mahogany body, macassar top, bolt-on maple neck, rosewood fretboard with pearloid block inlays, long scale, 22 frets, 2x Sandberg single-coil pickups (Alnico5 magnets), Sandberg 2-band EQ, active/passive switch, incl. gigbag. Finish: Natural Satin.

order code 262617 € 1545.- £ 1242.-

Music Man Stingray 5

5-string bass guitar

Ash body, maple neck, rosewood fretboard, 3-band active EQ, 22 frets, chrome hardware, black pickguard, includes case. Finish: Black

order code 185211 € 1935.- £ 1556.-

Sadowsky MV4-WL Will Lee

4-string bass guitar

Ash body, maple neck, maple fretboard, 22 frets, chrome hardware, D'tuner, Sadowsky J-style pickups, Sadowsky preamp with vintage tone control and midboost, incl. case, finish: black.

order code 257554 € 2599.- £ 2090.-

Parker MaxxFly Bass PB12

4-string bass guitar

Fretless, swamp ash body, poplar neck, carbon glass epoxy fretboard with stainless steel frets, EMG active P-Bass neck pickup, EMG active MM-Bass bridge pickup, Parker designed Hipshot tailpiece, Graph Tech ghost piezo saddles, Acoustiphonic modular pre-amp, Hipshot ultra light tuners, black hardware, incl. gigbag. Finish: Candy Lemon Yellow.

order code 280684 € 3555.- £ 2858.-

HOT DEALS

th•mann
MUSIC IS OUR PASSION

STRINGS

Harley Benton Valuestrings

168992	009 - 042	£ 0.76
168993	010 - 046	£ 0.76

Pyramid

128237	009 - 042	£ 2.48
148111	009 - 046	£ 2.48
128238	010 - 046	£ 2.48
132702	011 - 048	£ 2.94

Harley Benton

with extra E1 and B2 strings

156199	009 - 042	£ 2.68
156200	010 - 046	£ 2.68

GHS Boomers

104584	009 - 042	£ 3.78
104585	010 - 046	£ 3.78
158969	011 - 050	£ 3.42
181291	012 - 052	£ 3.78

Dean Markley

104563	2502B 009 - 042	£ 3.06
104562	2508 009 - 046	£ 3.06
104565	2503B 010 - 046	£ 3.06
104564	2504B 010 - 052	£ 3.06

D´Addario EXL

104554	120 009 - 042	£ 3.78
101428	125 009 - 046	£ 3.78
104555	110 010 - 046	£ 3.78
131962	140 010 - 052	£ 4.01

Ernie Ball

104572	2223 009 - 042	£ 4.26
104570	2222 009 - 046	£ 4.26
104573	2221 010 - 046	£ 4.26

Elixir Nanoweb

152173	009 - 042	£ 8.80
152174	009 - 046	£ 8.80
152175	010 - 046	£ 8.40
152177	011 - 049	£ 8.70

Electric bass strings

156186	Warwick Red Label 040 - 100	£ 7.90
144460	Warwick Red Label 045 - 105	£ 8.-
147931	Warwick Red Label 040 - 130	£ 9.50
157147	Warwick Red Label 045 - 135	£ 10.80
140180	GHS 3045 M 045 - 105	£ 14.70
160651	GHS 3045 5M-DYB 045 - 130	£ 17.70
104535	Rotosound 045 - 105	£ 16.-
142786	Rotosound 045 - 130	£ 18.40
122057	Ernie Ball 045 - 100	£ 19.20
141174	Ernie Ball 045 - 105	£ 19.20
121135	Ernie Ball 045 - 130	£ 23.-
152178	Elixir Nanoweb 040 - 095	£ 34.-
171440	Elixir Nanoweb 045 - 100	£ 34.-
152179	Elixir Nanoweb 045 - 105	£ 34.-

GUITAR CARE

Thomann string winder

For faster string winding

order code 122787 — £ 1.16

Harley Benton Guitar Care

Guitar cleaner, 100ml, even for nitro lacquers

order code 196948 — £ 2.97

Dunlop Formula 65 Polish

Polish & cleaner for guitar and bass.

order code 141577 — £ 3.84

D'Andrea Lemon Oil

Cleaning oil, fretboard conditioner for guitar and bass

order code 150545 — £ 3.03

GHS Fast Fret

Fingerboard, string and neck cleaner, silicone free.

order code 104761 — £ 3.86

Lead Foot SB201

A/B switch for guitar and bass

order code 134241 — £ 14.70

GIGBAG & CASE

Thomann Economy

Standard model, large pocket for accessories, notes and strings, colour: black

145669	Classic	£ 7.60
178496	Western	£ 7.60
133671	Electric guitar	£ 7.60
142774	Electric bass	£ 7.60

Thomann Standard

20mm padding, bottom protector, black velvet lining, backbag straps.

121546	Classic	£ 13.90
130405	3/4 Classic	£ 13.90
121547	Western	£ 13.90
121548	Electric guitar	£ 13.90
157096	Flying V	£ 13.90
121549	Electric bass	£ 13.90
142783	Jumbo	£ 23.-
121814	Acoustic bass	£ 23.-

Thomann Deluxe Profi

Gig bags with 30mm padding, 5cm wide padded straps, foldable backbag straps, 2 outside pockets, 2 additional accessory pockets.

142777	Electric guitar	£ 18.40
142775	Classic	£ 18.40
142776	Western	£ 18.40
142778	Electric bass	£ 18.40

Fender FM212R

Guitar combo

Frontman series, 100W, 2x 12" speakers, 3 channels (normal, drive and extra drive), FX loop, includes 2-way footswitch. Dimensions: 49.5 x 68.5 x 27cm. Weight: 21.7kg

order code 167017 — € 199.- £ 160.-

Roland Cube-40XL

Electric guitar combo with amp modeling

40W, 10" custom speaker, 2 channels (+ 2 storable settings), 10 amp models, 8 effects, solo function, 3-band EQ, 80 sec. looper with endless overdubs, power squeezer, aux in, manual and chromatic tuner, 6 footswitch connections.

order code 254100 — € 218.- £ 175.-

Roland Cube-20XL

20", 8", 6 amp models — € 158.- £ 127.-

order code 254102

Bugera V22

All valve combo

22W, 12" speaker, 2 channels, 3x 12AX7 preamp valves, 2x EL 84 power amp valves, clean, gain and volume control, 3-band EQ, 1x master control, 1x presence control, built-in digital reverb (adjustable), normal and bright input, impedance switchable between 4, 8 and 16Ω, triode and pentode mode, 2x external speaker outputs, footswitch input, effect loop, incl. footswitch.

order code 252074 — € 266.- £ 214.-

Blackheart BH15-112 Handsome Devil

15W all-tube guitar combo

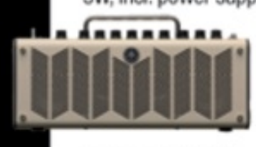
Switchable from 15W pentode to 7W triode, 1x 12" Eminence speaker, 4/8/16Ω speaker outputs, solid state rectifer, controls for drive, level, treble, mid, bass and presence, dimensions HWD: 47,3 x 46 x 28cm, weight: 21,5kg.

order code 204845 — € 288.- £ 232.-

Yamaha THR10

Universal guitar combo w/ USB interface

For electric guitar, acoustic guitar or bass guitars, 5 amp simulations, bass and acoustic simulation, 3-band EQ, 5 user memories, chromatic tuner, headphone out, aux in, USB to use as interface, 2x 8cm fullrange speaker, 2x 5W, incl. power supply, USB cable, cable and Cubase AI, dimensions WHD: 36 x 18.4 x 14cm, weight: 2.8kg.



order code 271803 — € 298.- £ 240.-

Bugera 6260-212

All valve guitar combo

120W, 2 channels, 2x 12" Bugera speaker, 4x 6L6 power valves (convertible to EL34), 5x 12AX7 preamp valves, reverb and presence control for each channel, impedance switch (4/8/16Ω), includes footswitch for channel and reverb. Dimensions: 51.9 x 68.8 x 24.8cm. Weight: 28.5kg.

order code 206768 — € 315.- £ 253.-

VHT Special-12/20 Combo

Guitar combo

1 channel, 1x12" VHT chrome back speaker, 12W RMS with 6V6 or EL84 tubes (with VHT adaptor) or 20W with 6L6 or EL34, with cathode biased push/pull output stage, controls for volume, tone, effects send & return, depth, texture, watts, pentode/triode, line out, 2x speaker out, dimensions HWD: 45 x 49.5 x 27cm, weight: 18,5kg, incl. footswitch.

order code 269112 — € 388.- £ 312.-

Bugera 333-212 Infinium

Full valve guitar combo

120W, 3 channels, 2x12" Bugera speakers, 4x 6L6 poweramp valves, 4x 12AX7 preamp valves, 3-band EQ, poweramp damping, FX loop, integrated reverb, incl. foot switch. Valves no longer need to be matched in pairs, different types of valves can be combined in the preamp stage of any valve amplfier.

order code 269562 — € 489.- £ 393.-

Fender Blues Deluxe Reissue

Guitar Combo

40W, 1x 12" custom esigned Eminence 8Ω speaker, 2 channels, reverb, FX loop, includes footswitch. Dimensions: 59.7 x 47.6 x 26.7cm. Weight: 20.4kg Finish: Tweed

order code 180643 — € 819.- £ 658.-

Vox AC30 C2

30W all-valve guitar combo

2x 12" Vox GSH12-30 speakers, 2 ins (boost & normal), input link-switch to combine both channels, volume, brilliance switch, boost volume, treble, EQ, standard/custom switch, bass, reverb, tremolo, tone cut, master volume, standby and power switch, outs for external speakers, output bias, FX loop, includes footswitch. Weight: 32kg

order code 180600 — € 858.- £ 690.-

Blackheart BH1H Killer Ant Head

1W all tube guitar head

Single ended, Class A, 4/8/16Ω speaker outputs, solid state rectifer, volume control, dimensions: 32.5 x 25.5 x 26.5cm, weight: 5.5kg.

o. code 204842 — € 95.- £ 76.-

Blackheart Killer Ant Head BH1H Bundle

Bundle incl. Killer Cab BH110 1x10" cabinet and speaker cable. — € 189.- £ 152.-

order code 281033

Blackheart Little Giant BH5H

5W all-valve guitar head

Class A, EL84/6BQ6 power valve, 12AX7/ECC83 preamp valve, 4/8/16Ω speaker outs, solid state rectifier. Controls: volume, bass, mid and treble, pentode/triode switch. Dimensions: 24.3 x 38.1x 22.8cm (HxWxD). Weight: 9.5kg

order code 203717 — € 125.- £ 101.-

Blackheart Handsome Devil Head BH15H

15W all-valve guitar head

Switchable from 15W/pentode to 7W/triode, 4/8/16Ω speaker output, solid state rectifier. Controls: level, treble, mid, bass and presence. Dimensions: 24.3 x 46 x 22.8cm. Weight: 13kg.

order code 204844 — € 229.- £ 184.-

Bogner Alchemist HD

All-tube guitar head

40W, class AB preamp, 20W switchable, 5x 12AX7 preamp valves, 2x 6L6 power amp valves, 2 channels (channel 1: direct acting, clean but also adequate for blues sounds, filigree treble, pumping bass - channel 2: characteristic Bogner sound, creamy, modern, long sustain), reverb and delay effect models, incl. footswitch.

order code 204356 — € 469.- £ 377.-

Kemper Profiling Amplifier

Guitar preamp

Allows you to take a precise sound snapshot of an existing amplifier setup including speaker cabinet and microphones, multiple stomp effect emulations (up to 4 simultaneously), master effects, EQ, and more, it is now possible for the first time to take a precise snapshot of your own amplifier sound. Finish: Black.

order code 280362 — € 1444.- £ 1161.-

Fryette Sig:X Head

Guitar head

Full valve (1x 12AX7, 5x 12AX7A, 2x KT88, 1x 5U4G), 100W or 40W, 3-band EQ, Fryette Gain I/ Gain II voicing and overdrive, pre-EQ voicing on each channel, more/less mode, boost switch, gain stacking, power shift, FX I/O (switchable serial/parallel), 2x speaker outs (4/8/16Ω mono/ stereo), incl. 5-button footswitch, dimensions WHD: 74.3 x 22.8 x 26.7cm, weight: 20kg.

order code 228483 — € 1689.- £ 1358.-

Gallien Krueger Backline 115 II

Bass combo

175W, 1x 15" speaker, 4-band EQ, 10dB pad, mute switch, gain & level controls, contour control, line output, headphone output

order code 156650 — € 249.- £ 200.-

Line6 LowDown LD400 Pro

400W bass combo

400W, 2x 10" speaker + horn, 5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, output for external speaker, balanced XLR DI output, headphone output, 1/8" CD/MP3 input, jack for FBV Express or FBV shortboard, weight: 41kg.

order code 207508 — € 288.- £ 232.-

tc electronic BG250

250W bass combo

250W, 1x 15" speaker + horn, TonePrint, TubeDrive/Tube pre and power amp emulation, built-in bass tuner, simulation for preamp and power amp tubes, tc bass chorus pre-loaded, bass contoured tone controls, input for CD/MP3 players, headphone out, balanced out. Dimensions: 46.2 x 62 x 38cm. Weight: 16kg.

order code 279088 — € 389.- £ 313.-

Ampeg BA300/210

300W hybrid bass combo

2x10" speaker, HF horn with level control, 12AX7 preamp tube, 3-band EQ, mid control style, ultra high/low switches, built-in compressor, pre/post switch and ground lift, removable casters, dimensions WHD: 53.98 x 54.61 x 40.64.cm, weight: 25.kg.

order code 206084 — € 545.- £ 438.-

Ampeg BA600/210

600W hybrid bass combo

2x 12AX7 valve preamp, 600W, 2x 10" neodymium speakers, HF horn with level control, channel switching (vintage B15/ modern), 3-band EQ, ultra hi/lo switches, integrated compressor, line out, tube-driven balanced XLR and unbalanced 1/4" out with level control, pre/post EQ switch and ground lift, FX loop. Dimensions: 66 x 69 x 43cm. Weight: 27.5kg.

order code 202312 — € 645.- £ 519.-

Gallien Krueger MB150S-112 III

150W bass combo

Input with 10dB pad switch, voicing filters, low boost, EQ, output, limiter, send/return, line out, headphone output, speaker out, 1x12" speaker. Dimensions: 34.8 x 38.1 x 21.60cm. Weight: 11kg.

order code 142875 — € 699.- £ 562.-

MB150E-112 III

150W, with chorus. — € 799.- £ 642.-

order code 141301

Ampeg B-115E

Bass cabinet

1x15" speaker, 200W RMS @ 8Ω, frequency response: 50Hz - 3kHz, dimensions (WxHxD): 58 x 58 x 44,5cm, weight: 32,5kg.

order code 111425 — € 285.- £ 229.-

Ampeg B-410HE

Bass cabinet

4x 10" speakers, 1" horn driver, 200W RMS @ 8Ω, 55Hz-8kHz. Dimensions: 58 x 58 x 44.5cm (WxHxD). Weight: 32.5kg.

order code 111424 — € 325.- £ 261.-

Ampeg B-410HLF

4x10", 1" horn driver, 400W, 50Hz - 18kHz, 58 x 65.5 x 44.5cm, 40kg. — € 439.- £ 353.-

order code 111423

Line6 LowDown HD400

400W bass head

5 amp models, 5 bass effects, 4 programmable channel memories (36 with FBV shortboard), front panel tuner, 2 speakon outs for external speaker, balanced XLR DI out, 1/4" preamp out, jack for optional FBV Express or Shortboard.

order code 207509 — € 189.- £ 152.-

Traynor DB300H

Bass head

350W @ 4Ω, 4-band EQ with scoop control, DI out (XLR), pre/post EQ switchable, active/ passive in, frequency response: 20Hz - 20kHz, groundlift, limiter, effect send/return, 2x headphone out, dimensions HWD: 38,1 x 9,5 x 31,75cm, weight: 5,9kg. Made in North America.

order code 247483 — € 385.- £ 310.-

Ampeg SVT-7 Pro

Bass head

1000W RMS @ 4Ω, 600W RMS @ 8Ω, 1x JJ 12AX7 preamp valve, Class D power amp, bass, mid, treble, mid-tone control, ultra low/high boosts, compressor, balanced DI out, preamp out, poweramp in, pre/post EQ switch, 0/-40dB, groundlift, aux in, effects loop, tuner out, 2 Speakon outs, power supply, incl. rackmount, weight: 7kg.

order code 242519 — € 769.- £ 618.-

tc electronic RH 750

Bass head

750W, 4-band EQ, tube tone, 3-band compressor, 3x user memory, chromatic tuner, digital recording out, preamp out, preamp in, Speakon & jack speaker outputs, speaker mute switch, headphones out, balanced line out. Dimensions: 27.5 x 29 x 6.6cm. Weight: 4kg.

order code 264256 — € 977.- £ 786.-

www.thomann.de
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Fax: +49 9546 9223-24

The Thomann services

- 30-day money back guarantee
- free shipping to the UK and Ireland on orders above £159

the t.bone TWS16 GT
16-channel UHF wireless system
9.5" diversity receiver, GT guitar plug-on transmitter, 16 switchable frequencies (863.125 - 864.875MHz), 2 parallel systems, switchable squelch, XLR & jack out, external power supply, DC out for recharging transmitter. Includes 9.5" rackmount, 1m XLR-jack output cable.

order code 231529 — € 107.- £ 86.-

Sennheiser Freeport Instrument
Diversity UHF wireless system
4 switchable frequencies between 863 - 865MHz, 10mW HF power, diversity receiver with LED for HF, diversity, peak, XLR & jack out, guitar bodypack with 1x 9V battery (up to 10hr). Includes 12V power supply and guitar cable.

order code 183507 — € 155.- £ 125.-

Line 6 Relay G30
Guitar/bass wireless system
6 switchable frequencies, 24bit Delta Sigma, 128x over sampling, 10Hz-20kHz, 118dB SPL, 30m line-of-sight transmission range, jack in & out, 8hr battery power, LED signal for status and battery health, small and trendy housing. Includes power supply, batteries, cable and manual.

order code 228151 — € 269.- £ 216.-

Sennheiser EW172 G3 / 1G8
1,8GHz wireless system with bodypack
Bodypack, 9,5" receiver, 20 banks with up to 12 compatible frequencies + 1 bank with writeable frequencies, 25Hz - 18kHz, pilot tone, auto tune, HDX-compander, frequency response 1G8 (1785 - 1800MHz), LCD display with with NF and channel, 10mW power, 2 BNC antenna connections, incl. power supply and 2 AA batteries.

order code 264259 — € 645.- £ 519.-

Danelectro Qwiktune Q12E Tuner
Chromatic tuner
Pitch calibration A438 - A445, built-in mic, VU meter display, mute switch for silent tuning on stage, internal speaker plays 12 refernce tones, incl. carry case, exogenic technology.

order code 278058 — € 9.50 £ 7.60

Korg Pitchblack
Chromatic floor pedal tuner
LED display, 100% true bypass out, 4 display modes (full strobe, half strobe, meter & mirror), detection range from E0 to C8 (20,60Hz - 4186Hz), adjustable calibration (436 - 445Hz), 9V DC output jack for cascading the power supply to other pedals, black aluminium die-cast body, optional power supply available.

order code 207261 — € 55.- £ 44.-

Boss TU-3
Chromatic floor tuner
Cent mode (like classical tuner) or stream mode, Accu Pitch, high brightness mode, flat tunings, mute or bypass, C0 (16,35Hz) - C8 (4.186Hz), also for 7-string guitars and 6-string basses, ±1 Cent, calibration 436 - 445 Hz, powered by 9V battery (included) or optional power supply, power for up to 7 additional FX pedals. Dimensions: 7.3 x 5.9 x 12.9cm. Weight: 390g.

order code 238909 — € 88.- £ 71.-

tc electronic PolyTune mini
Polyphonic stompbox tuner
Reference pitch: 440Hz, tuning range: 27.5Hz - 4186Hz, ±0.5 cent tuning accuracy, true bypass, super-bright LED display, Drop-D and capo tuning, up to 5 semitones flat tunings, dimensions WDH: 5.1 x 9.3 x 4.5cm, weight: 160g.

o. code 274540 — € 77.- £ 62.-

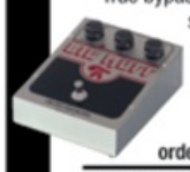
Harley Benton Jackamp Mobile
Adapter for guitar, bass and mic
To connect guitar, bass, keyboards, microphones, headphone output, compatible with iPhone/iPad apps: effects, tuners, metronomes, recorders, amps and more, dimensions WHD: 3,2 x 1,5 x 18,5cm, weight: 20g.

order code 272900 — € 14.30 £ 11.50

Harley Benton PowerPlant
Compact multi power supply unit
Power supply with various outputs: 8x 9V DC (500mA), 1x 12V DC (250mA), 1x 12V AC (250mA), includes cable set.

order code 119603 — € 38.- £ 31.-

Electro Harmonix Big Muff PI USA Classic
Distortion/sustainer
True bypass, long creamy sustain, fat fuzz sound, solid treble and transparent bass sound à la Jimi Hendrix, Santana and Pink Floyd, power supply not included, made in USA.



order code 147853 — € 63.- £ 51.-

Electro Harmonix Little Big Muff
Same silky smooth violin-like sustain and creamy tone.
order code 191809 — € 55.- £ 44.-

Harley Benton PB705
Pedalcase
For 6-8 effects, aluminium edges and chrome corners, handle, 2 locks, internal dimensions WDH: 60 x 40 x 10cm, finish: black.

o. code 272970 — € 66.- £ 53.-

Harley Benton PB700 Pedalcase
4-5 effects, 45 x 40 x 10cm.
order code 272966 — € 56.- £ 45.-

ISP Technologies Decimator
Noise reduction pedal
60dB noise reduction, latest generation technology, does not affect guitar tone, easy operation, polished chrome chassis, power supply not included.

order code 112180 — € 139.- £ 112.-

tc electronic Flashback
Delay/looper stompbox
Mono/stereo I/O, delay, feedback and FX-level control, 10 different delay settings, audio tapping, USB connection for exchanging TonePrint settings and software updates, true bypass, power supply or battery (both not included).

order code 259463 — € 145.- £ 117.-

Voodoo Lab Pedal Power 2 Plus
Universal power supply
For all battery operated guitar pedals, 4x 9/12V/100mA, 2x 9V/250mA, 2x 9V/100mA or combination of several outputs for 18V or 24V, each output is complete isolated & short circuit protected, regulated and highly filtered, incl. cables and detachable AC power cable.

order code 205981 — € 159.- £ 128.-

Boss ME-25 Bundle
Guitar FX pedal
24bit, 60 presets, OD/DS solo function, easy edit function, 5 real time controller, ME-25 DVD-ROM, to use with included 6 AA batteries or optional power supply, weight: 1,9kg, dimensions WDH: 30 x 19,1 x 7,2cm. **Bundle incl. the sssnake GKP6 cable.**

order code 253474 — € 169.- £ 136.-

Zoom G3
FX unit & guitar audio interface
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SIMON & PATRICK

CW GT Vintage Burst Cedar & Woodland Pro Folk SB

Exactly the same money gets you the choice of a dependable cutaway electro-acoustic or a svelte '30s-inspired fingerpicker, both from Simon & Patrick. Which one is right for you? Review by **Rick Batey**

This month we're looking at two guitars from the ever-reliable Simon & Patrick, the higher-end acoustic branch of Canadian maker Godin: a sunburst folk model with slotted headstock from the all-solid mahogany and spruce Woodland Pro series, a guitar which debuted at NAMM 2011, and a solid cedar and cherry dreadnought from the CW series of cutaway electro-acoustics.

CW GT Vintage Burst Cedar

This CW GT is classic old-school Simon & Patrick through and through, with some nice touches on top. Constructed from the company's familiar laminated wild cherry with an easy-speaking solid cedar top, it's a solid, sturdy, slightly blocky-looking guitar, and fairly weighty in the hand. The decoration is simple, but the subtle amber sunburst and the gloss top elevate it to a higher level.

Large and fairly deep, this is not a guitar for tinier people. The neck has a slightly unusual profile, being extra-slim at the nut, then deepening quickly over the first two frets and expanding to nearly 25mm by the time you approach the octave. It's playable for the small-handed, at least in the open position; further up, it's more of a handful. The nut is on the narrow side and the scale length is less than the long-scale Martin standard at just under 25"; the frets are small and low, making for an easy ride, but as supplied the nut is too high and the fingerboard needs more relief – the latter, at least, being an easy fix.

Simplicity is the word with single

Laminated wild cherry back and sides and simple white binding

B-Band A3T preamp has four bands of EQ and a built-in tuner

FINAL SCORE

CW GT VINTAGE BURST CEDAR	
Build Quality	**16**/20
Playability	**16**/20
Sound	**16**/20
Value for money	**17**/20
Looks	**16**/20
TOTAL	**81%**

FACTFILE

CW GT Vintage Burst Cedar

DESCRIPTION **Cutaway dreadnought electro-acoustic. Made in Canada**
PRICE **£699 inc. gigbag**

BUILD **Solid cedar top, laminated cherry back and sides. Mahogany neck with 21-fret rosewood fingerboard. Rosewood bridge, Graphtec Tusq nut/saddle, enclosed chrome tuners, bottom strap button/endpin jack. B-Band A3T preamp with undersaddle pickup; battery drawer at base of guitar**

OPTIONS **CW GT Cedar with no sunburst, £685**
LEFT-HANDERS **Yes**
FINISH **Semi-gloss with gloss top**

SCALE LENGTH
632mm/24.85"
NECK WIDTH
Nut 44mm
12th fret 54mm
DEPTH OF NECK
First fret 20.7mm
10th fret 24.5mm
STRING SPACING
Nut 36mm
Bridge 54mm
ACTION AS SUPPLIED
12th fret treble 1.8mm
12th fret bass 2.4mm

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FACTFILE

Woodland Pro Folk Sunburst

DESCRIPTION **Slot-head folk-sized acoustic. Made in Canada**
PRICE **£699 inc. gigbag**

BUILD **Solid spruce top, solid mahogany back and sides, mahogany neck, rosewood bridge and fingerboard. Open-gear tuners, Graphtec nut/saddle, bottom strap button**

OPTIONS **Natural top Woodland Pro Folk Spruce, £685. For B-Band A3T electronics add £110**

LEFT-HANDERS **Yes**
FINISH **Gloss body with satin neck**

SCALE LENGTH
632mm/24.85"
NECK WIDTH
Nut 44mm
12th fret 54mm
DEPTH OF NECK
First fret 21.0mm
10th fret 24.0mm
STRING SPACING
Nut 36mm
Bridge 54mm
ACTION AS SUPPLIED
12th fret treble 1.6mm
12th fret bass 2.0mm

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V1800N
A past sub-£500 *G&B* award winner, this 00-size sitka/rosewood slothead has real charm if you're looking for an affordable, old-fashioned fingerpicker. No sunburst finish, though
RRP **£579**

K Yairi
NY0021B
Though more spendy than the S&P, this laminated rosewood/solid spruce 12-fret sunburst slothead sounds pretty great – and it has a wider neck too
RRP **£1299**

Open gear tuners on a handsome headstock, but the nut might be too narrow for some fingerstylists

Solid mahogany back and sides are stained to a dark, almost rosewood hue

The Woodland Pro Folk has a snap, punch and middle-range honk that suits blues, ragtime and folk styles

cream binding around the body and a matching sliver around the head. While there are slight set-up issues, and a few minor things could be improved – the scratchplate doesn't quite follow the soundhole, the nut's ends don't reach the outside of the neck and there's some lumpiness at the heel – this S&P is well put together, with the neck bolted on with an excellent overall angle and a healthy amount of saddle height.

SOUNDS

The CW GT is a bright, fairly crystalline-sounding guitar, though the big body adds a sense of depth if not warmth. It cuts through well with a grand crash on rhythm work and a silvery modern-folk brightness under fingerpicking. The B-Band A3 comes with a tuner that's good enough for live work (and it works unplugged) and has four bands of EQ plus volume. You need to take care with Treble and Presence to avoid brashness, but there's a range of good sounds here.

Woodland Pro Folk Sunburst

No disrespect to the CW GT, but this little guitar is a more exciting proposition. S&P's Folk shape is a classical-style affair with undertones of Gurian and Larrivee, and this Woodland Pro comes with a full-gloss body and a dark sunburst that would make a late-'30s L-00 proud. The back and sides are dark-stained solid mahogany, the top is tight-grained sitka. The binding is simple black, the top adding a slim maple line plus a marquetry rosette like that of the CW GT, while the back and tailblock are enlivened by a three-band inlay. The sitka X-bracing is clean and tidy, the sides being reinforced by wooden strips. The neck is mahogany, satin-finished and slightly rustic to the touch, but the headstock is elegantly slotted and comes with beautifully-actioned open-gear tuners. The fingerboard is rosewood, with pearl front dots plus side markers that might be a little too dark for stage visibility. The scale is the same 632mm, and our one query is the choice of a 44mm nut with fairly close 54mm string spacing at the bridge – we'd love a wider neck option. Again the nut's a touch high: get a new one made, and you could make a little more of the string spacing.

SOUNDS

Though again on the trebly side, the Folk speaks loudly and easily for a brand-new guitar and has a snap, punch and midrange honk that recalls a vintage ladder-braced instrument, though with typically X-braced sustain. Blues, ragtime and rolling folk styles work best; strumming sounds a bit boxy, though old-time flatpicking reveals a fast response with good volume and an appealing sense of natural reverb. It's a lot of fun to play.

VERDICT

The CW GT comes recommended as a solid, reliable stage guitar with a homespun appeal; the Folk is a charming songwriter and fingerpicker, light and likeable with very appealing looks – and for both instruments, the tasty sunburst top upgrade at a paltry £14 has got to be considered something of a screaming bargain.

FINAL SCORE

WOODLAND PRO FOLK SUNBURST	
Build Quality	**17**/20
Playability	**17**/20
Sound	**17**/20
Value for money	**17**/20
Looks	**18**/20
TOTAL	**86%**

Guitar Stand
not included !

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PATRICK JAMES EGGLE GUITARS

Skyland dreadnought

Patrick James Eggle's take on the famous dreadnought comes with a natural look and classic timbers. Review by **Rick Batey**

Though Patrick James Eggle is perhaps best-known for his Saluda jumbo, Kanuga slope and Linville OM, the Skyland square-shouldered dreadnought has been a staple offering from the Oswestry-based maker for some time. Everything Patrick does these days is custom-tailored to individuals' specs – no more 'standard' models – and the theme of this particular guitar is all about great materials married to a traditional construction approach.

Lift the Skyland from its case – a nice Hiscox Liteflite Artist which should cope with anything short of a psychotic baggage handler armed with a forklift – and you'll notice how sweetly it nestles into place on your lap. The Eggle 'dreadnought' is slightly down-sized from the Martin template: 15 3/8" or 392mm instead of 15 5/8" or 397mm across the lower bout. It's also shallower, measuring 4 1/2" or 115mm as opposed to the typical 4 7/8" or 124mm at the bottom block. That's only an eighth of an inch less in width and three eighths in terms of depth, but the outcome is much easier on the shoulder. If you're used to hefting a normal-sized dread, this one feels – well, almost – like a dinky OM.

This Skyland is built from very high-grade straight-grained East Indian rosewood (maple, myrtlewood and walnut are also options for backs and sides) and the Adirondack spruce top is a wide-grained example with the classic streaking. 'Adi' or 'red spruce', as it's also known, is the most expensive of all the spruce options from any maker, but the trees are far skinnier than sitka logs, and getting guitar tops out of them is a skilled, time-consuming operation. What luthiers are after is Adirondack's exceptional across-the-grain stiffness, allowing for maximum volume and headroom – and although this is the factor sought by Adirondack's hardcore bluegrass fanclub, when done right it can also make for a loud, firm yet sensitive fingerstyle guitar. ➔

Indian rosewood back and sides: Brazilian and Madagascar are no longer an option from this maker

One-piece mahogany neck and black Gotoh 510 machineheads

The Skyland's expensive Adirondack spruce top has exceptional stiffness for maximum volume and headroom

FACTFILE

Patrick James Eggle Skyland

DESCRIPTION **Dreadnought-shaped 14-fret acoustic. Made in the UK**
PRICE **£2999 inc Hiscox case**

BUILD **Solid spruce top, solid rosewood back and sides. Cocobolo binding and rosette; headstock face in ziricote and yew. Hide glue throughout. Mahogany neck with 20-fret unbound ebony fingerboard. Ebony bridge, bone nut and saddle, black Gotoh 510 tuners. Bottom strap button**
OPTIONS **Various tops from £120 (sitka and cedar) plus Italian bearclaw spruce (£340), Euro (£220) and Adirondack (£675); back and sides options inc. maple or walnut (£500) or Oregon myrtlewood (£800)**
LEFT-HANDERS **To order at no extra cost**
FINISH **Gloss nitrocellulose with satin finish neck**

SCALE LENGTH
645mm/25.4"
NECK WIDTH
Nut 45mm
12th fret 54mm
DEPTH OF NECK
First fret 21.7mm
10th fret 23.2mm
STRING SPACING
Nut 38mm
Bridge 55mm
ACTION AS SUPPLIED
12th fret treble 1.8mm
12th fret bass 3.0mm
MAX RIM DEPTH **115mm**
MAX BODY WIDTH **392mm**
WEIGHT **1.84kg/4.05lb**

CONTACT **Patrick James Eggle Guitars**
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Martin
M-36
Another angle on the medium-sized all-rounder concept is the M Series or 0000 from Martin, which boasts models like the rosewood/sitka M-36 – comfy to hold but with power galore
RRP **£1999**

The finish is nitrocellulose all over, and the trimmings are delicious. The binding is red-coloured cocobolo, while the inner coachlines are made up of subtle bands of maple, ebony and, on the front, a stripe of pale-coloured yew. The sides are coachlined, too. The back strip is a zipper pattern in five shades of timber. The rosette is a wide, confident radial-patterned band of ziricote, edged with yet more maple, ebony and yew. The narrow and elegant headstock carries the maker's inlay in pearl and is faced again in yew with an insert of ziricote, its curved, tapering outline echoing the inlay at the bottom block.

The neck is one piece of mahogany without any blocks at the heel nor wings at the headstock, and instead of being simply glued in it's double-bolted to the heel block for solidity and ease of maintenance. It has a slim, C-shaped profile that, when combined with the speedy satin finish, comes over as slightly Lowdenesque in the hand. Though it's 45mm wide at the nut, it carries this fingerstyle width with ease and comfort. The scale length, incidentally, is a full 25.4". The fingerboard is ebony, with 20 impeccable vintage-width frets. Markers come in the form of pearl side-dots plus subtle snowflakes on the face.

A ziricote panel for the central section, yew for the outsides

This Eggle is typically bright and sustaining with a rich, fat, silky sheen, ripe and glossy from bottom to top

Adirondack spruce top and an ebony bridge with drop-in bone saddle

Following the strings down we find a bridge with a plain, rectangular shape that's more '30s Gibson than Martin. It's carved from ebony, and the saddle is a drop-in type. It's made of unbleached bone, as is the nut... a natural, vintage touch. Pins are ebony with abalone dots.

Inside, the Skyland is just as immaculate. It has a smoothly-contoured soundhole reinforcement ring, and top and back bracing of Italian spruce – hand-split, Patrick tells us, for consistency, with no grain run-out.

One final point of note: this guitar uses hot hide glue throughout... smelly, time-consuming and slow to dry, but the stuff used by Gibson, Martin and others in the golden age. 'We're talking small percentages when it comes to sound,' says Patrick, 'but I think it's worth it.'

Sounds

There's a Patrick James Eggle signature sound, and the Skyland has it in spades: bright and super-sustaining but with a rich, fat, silky sheen, ripe and glossy from bottom to top. Though still an infant, this Skyland seems more open than some other new Eggles we've sampled – especially so considering the presence of normally slow-to-loosen-up Adirondack, but this, we are told, is not quite as stiff a piece of wood as some. Flatpicked, the Skyland displays a righteous bounce to notes in the open position especially around the middle register in a way that works well for trad Americana; fingerpicked, it has the approximate volume of an OM but with a touch of noticeable tonal compression and extra togetherness. Very cool.

Verdict

I must admit that the Skyland took a little longer to worm its way into my heart than some of Eggle's more curvaceous and arguably more balanced-looking offerings, but worm its way it did. Rather than being aimed at the square-shouldered dread's heavy-plectrum heartland, this is, perhaps, a guitar for those who think – quite rightly – that this is a design that can do so much more besides flatpick. Looking and sounding very much like an Eggle rather than a vintage clone, the Skyland is a striking, beautifully-built, world-class all-rounder. Considering the EIR/Adi combo and the hide glue, the asking price – with case included – also stacks up really well against any big-name small shop or individual luthier you could think of.

FINAL SCORE

PATRICK JAMES EGGLE SKYLAND	
Build Quality	**19**/20
Playability	**19**/20
Sound	**18**/20
Value for money	**17**/20
Looks	**17**/20
TOTAL	**90%**

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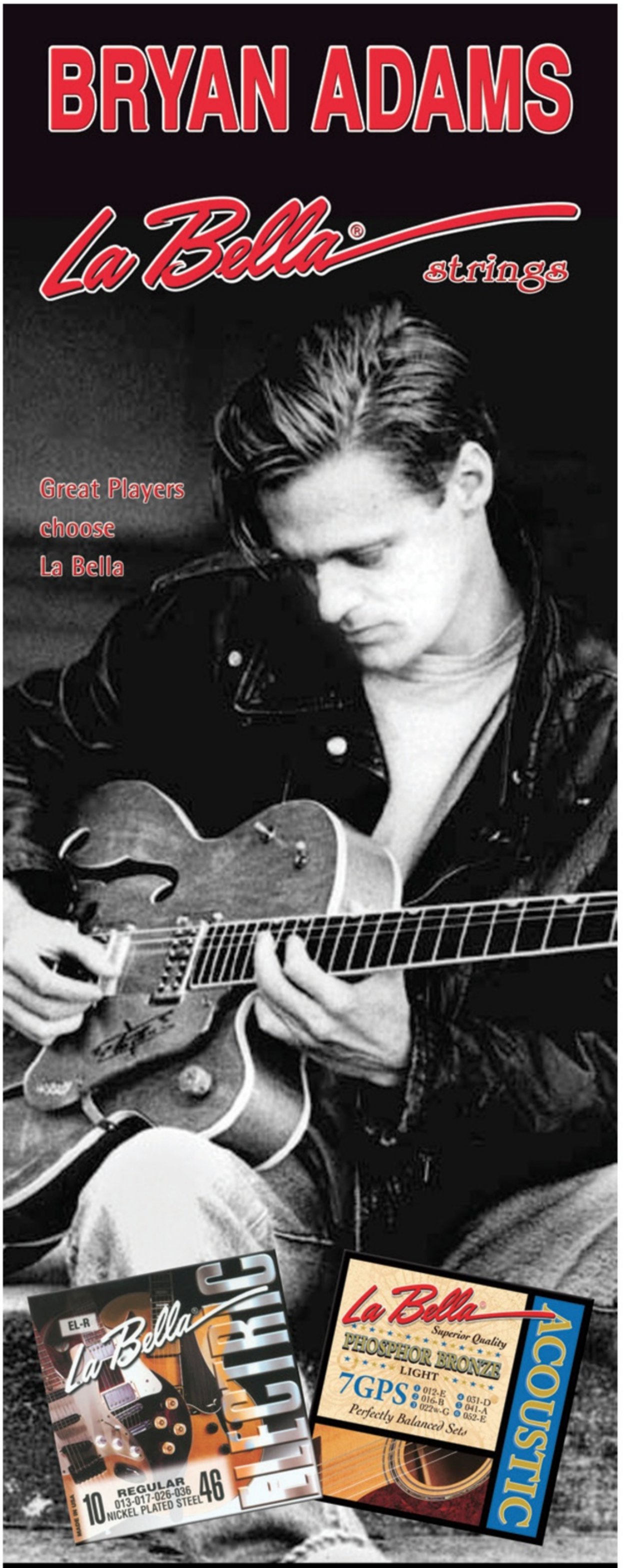

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DANELECTRO
Wild Thing Bass

Danelectros always err on the crazy side but the Wild Thing Bass is positively bonkers. If you're brave enough, though, you'll be sure to make an impression. Review by **Gareth Morgan**

Over the last few years at *G&B* we've reviewed a variety of Danelectro basses, including the 58 Longhorn and 63 Long Scale models, both splendid reissues of the instruments that Nathan Daniel's company first started churning out over 50 years ago. When you examine the materials used to make a Dano compared to, well, virtually every other bass, you can't help but say 'what the hell!' (or something similar and, frankly, unprintable in a family magazine). The construction, though, is authentic. The Danelectro was an early budget instrument, designed and built to be as affordable as possible, and while the reissues are not the cheapest thing you can find, they're still affordable and therefore accessible instruments.

The Wild Thing Bass, the realisation of an old prototype nicknamed 'Swept Wing', is the latest model to reach these shores. At a stretch, and we're talking a firm tug here, you could argue there's a faint whiff bit of Fender/Gibson hybrid about the Wild Thing. The rear of the body is a combination of even, oval bouts like a Fender P Bass, and there's an argument to say that the drooping lower horn is culled from a Gibson Explorer; you're right, that's labouring a point at best, but it's an unusual body shape. We think it's rather sexy, but doubtless many of you have flung down the magazine in disgust. The combination of the elongated shark's fin lower horn and blunted upper horn creates a very left-field look completed by the sweeping pickguard with swirling detail on the lower rear bout. The finish is called candy apple blue, and it's a rich and appealing shade.

As on the 58 Longhorn, the bolt-on neck gives great upper-fret access

Tuners are sturdier than they look. Be sure to buy proper medium-scale strings though

The horns and sweeping pickguard create a left-field look, and the candy apple blue finish is rich and appealing

Beneath the expertly applied coating lies the usual Dano arrangement: the top and back are masonite (dense, strong and stable hardboard) over a plywood frame with plywood central block. The area above and below the strings is chambered, which should promote better resonance for a richer tone with improved sustain. ➔

FACTFILE
Danelectro Wild Thing Bass

DESCRIPTION
Semi-hollowbody bass. Made in Korea
PRICE **£379**

BUILD **Chambered body with masonite (hardboard) top and back on a plywood frame. Bolt-on maple neck with 24 medium nickel frets on a rosewood fingerboard. Danelectro Kluson-style tuners with white plastic buttons and vintage design bridge with single rosewood saddle. Satin nickel hardware**
ELECTRICS **Passive with two Danelectro lipstick single coil pickups with alnico magnets, two dual concentric volume and tone controls, three-way pickup selector switch**
LEFT HANDER **No**
FINISHES
Candy apple blue, black
OPTIONS **None**

SCALE LENGTH **813mm/32"**
WIDTH OF NECK
Nut 42mm
12th fret 53mm
DEPTH OF NECK
First fret 20mm
12th fret 22.5mm
STRING SPACING
Nut 10mm
Bridge 17.5mm
ACTION AS SUPPLIED
12th fret treble 2.0mm
12th fret bass 3.0mm
WEIGHT **3.1kg/6.81lbs**

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DANELECTRO
58 Longhorn Bass
Chief competition for the Wild Thing is, well, another Dano, the lyre-shaped Longhorn. It's quirky, iconic and a lot of fun
RRP **£349**

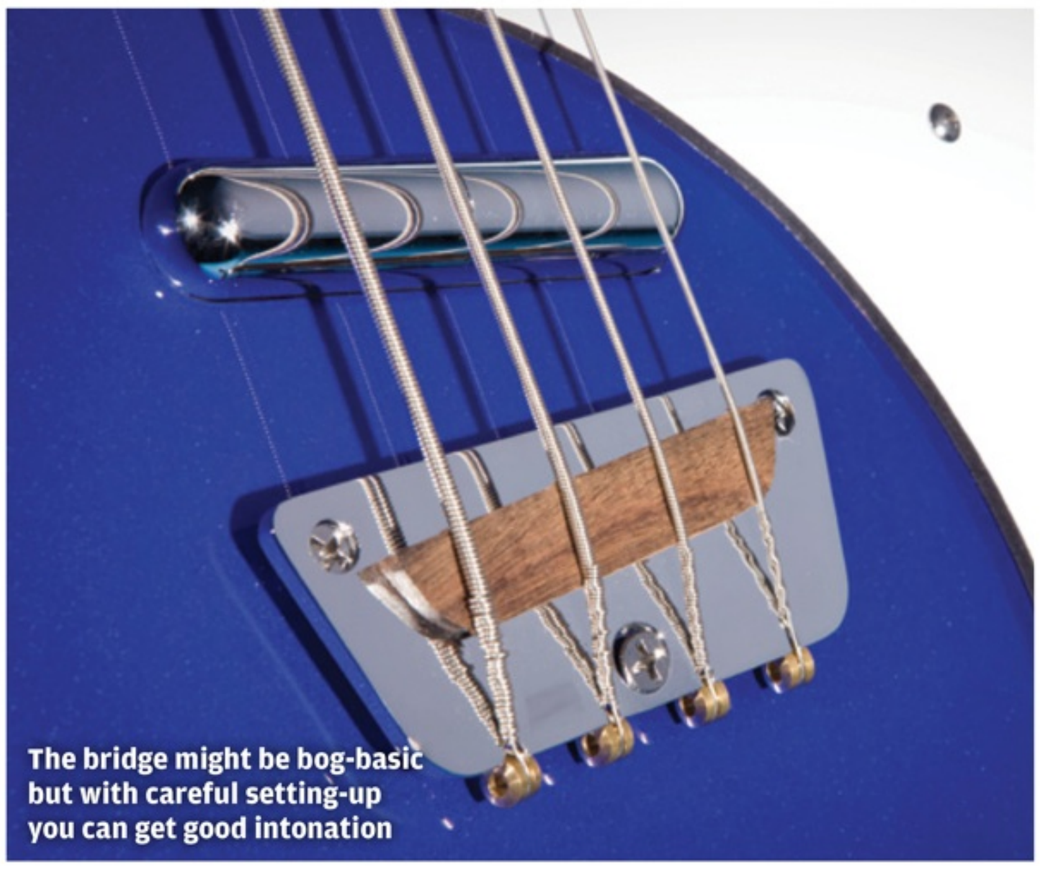
HOFNER
Contemporary Series Violin Bass
The Violin Bass deserves to be used beyond Beatles tribute bands: it's light, sounds great and the chunky neck and short scale is great for moonlighting guitarists too
RRP **£450**

The sides are covered by the familiar strip of vinyl tape – it used to be fitted as a cheap way to hide the messy join between the top and bottom of the body, but these days it bolsters the Wild Thing's kitsch look and adds an historically accurate detail. One positive offshoot of the materials and chambered body is that it weighs a touch over 3kg/6.8lbs, so not even a three-hour gig will dent your shoulder.

The maple neck is bolted onto a protruding section of the body's central block using the four-bolt system with no neck plate. This, together with a generous cutaway, allows comfy access to everything except the 32" scale neck's 24th and highest fret. The medium nickel frets are tidily seated on the rosewood fingerboard with no overhang at the tang, and they're joined by small white pearloid dot markers, with added dots along the top edge. The slim 'C' contour gives the WT's neck an almost modern level of comfort and speed – it's very rewarding to noodle on.

At the top of the neck a retro-correct aluminium nut helps twang and clarity, and the slim headstock has a matching blue finish. Tuners are small Danelectro Kluson-style units with miniature cream plastic buttons; though they don't look man enough, they actually work well.

Back at the body end you'll find Dano's vintage-design nickel bridge. The one-piece rosewood saddle doesn't inspire confidence in the quality of intonation, but it does the job to a high standard. The three screws securing bridge to body can be used for some slight adjustments. It's worth noting that if the WT develops any issues regarding action or intonation, the truss rod can only be adjusted by removing the neck and the only tweaks you can perform on the bridge saddles require a good quality file (and a trained eye).


The bridge might be bog-basic but with careful setting-up you can get good intonation

Colour-coded concentric knobs: outer ring controls volume, inner knob controls tone

The Dano Wild Thing has decent bottom end and a pleasing growl, but it's not as open-sounding as the '63 Long Scale

The electronics are passive and the pickups are a pair of Danelectro's alnico-magnet single coil lipstick pickups, so called because Nathan Daniel originally purchased the housings from a lipstick tube manufacturer in the factory next door. Although you only see two controls, as with the 58 Longhorn model they're dual concentric affairs: the wider blue outer ring does volume and the cream inner takes care of tone, and there's also a three-way selector pickup switch.

In a seated position, the lack of weight and the big lower horn help give the Wild Thing near-perfect balance, and it's rock-solid on a strap. You may find that the volume and tone sections of each dual concentric control takes the other along for a ride, so you're suddenly muted when all you wanted was less treble. Have no fear, it's easily fixed with small screwdriver... or an over-sized thumbnail.

Sounds

Beginning in twin pickup mode, we find a decent bass response from the bottom end and a pleasing aggressive growl. You start to get a hint of the trademark Dano chiming clarity from the A string upwards, but it's not as open-sounding as the '63 Long Scale Bass. The thinner strings are clean and bright, but a little zingy and nasal – it's not the most natural-sounding treble response you'll get, but it'll definitely cut through.

Back off the bridge pickup tone control and all of a sudden the Wild Thing starts to sound more like a Dano should. It still doesn't quite have the chiming high-end, but the high-mid zing is eradicated and there's more weight and substance to the sound. You still get growling definition in the lows but the midrange is even and solid, highs are sweeter and the tone is more versatile.

Solo the neck pickup and the bottom end is earthier. There's a growl here, but it's more polite; the midrange is darker but clean and even, and highs are clear and controlled. It's fat enough to be practical across the neck and almost as stylistically versatile as the twin pickup version. With the bridge pickup, the bright, wiry tone is a little too thin and the tone control doesn't help. You do get a tiny reduction in brightness just before full cut but full cut is the standard woolly sound.

Verdict

We really like the Wild Thing bass. It doesn't give you a load of tonal variations, but do a little digging and you'll find some decent sounds. The looks make it stand out in a crowd, and there's nothing wrong with an RRP of less than £400. If you want something a little bit different, the Wild Thing bass has got to be worth a look.

FINAL SCORE

DANELECTRO WILD THING BASS	
Build Quality	**17**/20
Playability	**18**/20
Sound	**15**/20
Value for money	**18**/20
Vibe	**19**/20
TOTAL	**87%**

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AMPEG
Micro-CL Stack

The 200W Micro-VR has been the sweetest-looking '60s-style mini-rig on the planet – until now. But in an age where 500W is common and inexpensive, is the Micro-CL's 100W enough? Review by **Gareth Morgan**

There was a time when the name Ampeg could be literally translated to 'big and heavy'. Thanks to legendary and mammoth pieces of kit like the behemoth 95lb all-valve SVT head (which first reared its very loud head in 1969) and the skyscraper of bass cabs to end all bass cabs, the equally monolithic 8x10" cabinet, Ampeg users of this period were easy to identify: they were the ones shambling around, bent double, with a grim look on their faces and one hand clamped permanently to their lower back.

Even though in recent times Ampeg have re-introduced the SVT in the shape of the wonderful Heritage SVT-CL, as well as providing us, in the guise of the PF-350, with a modern take on the classic Portaflex combo from the early '60s, we've also seen the introduction of lightweight speaker cabinets in the guise of the Pro Neo Series, as well as a burgeoning roster of varied combos and the slim and sexy Chinese-made SVT-PRO heads.

One of the most fun and interesting Ampeg products in recent years has been the Micro-VR Head/SVT 210AV cabinet combination, an authentic-sounding 200W mini stack that's the cutest little Ampeg you ever did see. Until now, that is, as Ampeg have come up with a serious pretender to the throne: the Micro-CL stack.

Because Ampeg has managed to retain the looks of the larger-sized and heavier spec'd gear, the Micro-CL's huggable quotient is high – it really does look like a classic Ampeg, but in stack form it stands less than 810mm tall, or 2ft 8" in old money. The head and cabinet comes as a set and can't be bought separately as new, and you only get 100W of output so it's not going to undermine the foundations of your house when you crank it up.

The huggable Micro-CL stack really does look like a classic old Ampeg, but it stands less than 810mm tall

Headphone and Aux in mini jack sockets on the amplifier's front panel – the latter for plugging in mp3 or CD player – combined with the power rating, show that practicing is the main intended sphere of usage, and there's nothing wrong with that. Ampeg themselves say that the Micro-CL is 'perfect for those just getting into Ampeg, or for the seasoned bassist looking to practice in far-flung locations like the master bathroom'.

The head itself is a basic oblong made out of 17mm of unspecified wood, imbued with classic leanings by its mottled black vinyl overcoat and single top-mounted strap handle. Chrome corner protectors guard six out of eight of the head's extremities and, on four chunky rubber feet, it stands 170mm high, 310mm wide and 256mm deep at the furthest point and weighs in at a moderate 6.34kg/13.98lbs. Below the control panel there's a black ➔

FACTFILE
Micro-CL Stack

DESCRIPTION **Head: single channel 100W solid state amplifier. Cabinet: 100W handling with 2x10" Eminence speakers in a sealed cabinet. Both made in China**
PRICES **£435**

CONTROLS **Master, Treble, Mid, Bass and Aux Level controls. 0dB and -15dB Inputs, 8 ohm Speaker Out, FX loop and Line Out jack sockets, Aux In and Phones mini jack sockets**
RANGE OPTIONS **SVT-CL 300W valve head, £1891**

CONTACT **Loud Technology 01494 557398 www.ampeg.com**

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The new Micro-CL might make you feel gooey but you'd be nuts not to take a long, hard look at the old Micro VR with twice the power and more versatility
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cloth facing with old-school Ampeg badge, although the black-faced, white sectioned control panel itself features a single line of more contemporary looking knurled black plastic controls with white indicator strips and handy 1-10 numbering.

There's no gain control, just a master volume, the active/passive conundrum being dealt with via twin input jack sockets, one at 0dB and the other attenuated by -15dB. On the far right you'll find an Aux Level dial with which you can control the volume of the MP3, CD player or drum machine you're using to practice with.

The three central controls comprise an EQ section with the focus is on simplicity and immediacy of tonal shaping. From left to right we get Treble offering 13dB cut/boost at 6 kHz, Mid, where the cut/boost level is 11dB at 600Hz, and Bass, giving 11dB of cut/boost at 50Hz. Nothing radical or excessive, then, and you should note that with controls in central position, ie '5' on the dial, frequency output is flat so lower than '5' equates to cut and higher to boost... which is nice.

Made from the same 17mm-thick wood, the cabinet is similarly dressed in black vinyl. With one black vinyl lugging strap and with all eight corners fitted with heavy duty chrome protectors, it measures 630mm high on rubber feet, 334mm wide and 280mm deep and weighs a surprisingly heavy 15.65kg/34.46lbs. The face is dominated by a traditional black cloth

Even this dinky Lightwave bass dwarfs the Ampeg micro stack

Two inputs and a three-band EQ: it's hard to go wrong

The Micro-CL sounds good, and while some amps offer more watts per pound, not many look as cool as this

grille beneath which lurks a pair of 10" Eminence speakers which combine to give the cabinet a 100W rating at 8 ohms. If you remove the grille you'll discover a distinct lack of porting and if you check out the back you'll find a solitary input jack socket which makes it clear that you're not intended to augment the Micro-CL stack in any way.

Sounds

In terms of output level, plugging into the Micro-CL is a pleasant surprise – as you get a lot more boom for your buck than the size of the rig and its supposed 'practising only' aspirations would suggest. We'd go as far as to say that you could use this little cutie for low-level rehearsals or even more relaxed (volume-wise) gigs, especially if you're playing with a bunch of acoustic instruments. Maybe Ampeg have just produced the perfect rig for a folk gig? Only time will tell.

Back on the practising side, the aux section works really well. You get a clean sound, and the level control means you can match it easily to your instrument's volume.

Tonally, there's also a lot to smile about. We found more bottom end than we feared might be the case from the sealed cabinet, and a lot more than we expected from tweaking the bass EQ. It's not room-shaking – and you shouldn't expect that – but if you stand close enough to the cab on full boost your trousers just begin to show an inclination to flap. This little system will also handle a B-string comfortably, giving you a pretty decent, focused note. As it's centred at 600Hz, a slight boost of the Mid control aids definition, nudging you a bit further forwards in any mix without being overly dark and certainly with no nasal trade-off. Throw it towards three-quarters or full boost and you induce a snappy punch with added snarl, and attacking your bass with a plectrum on this setting is pleasingly clangy. The lack of tweeter means that increasing Treble level gets you a brighter, zingier sound, but it's natural and highly musical. Rather than the fast, hi-fi top end that a horn gives (and a horn undoubtedly has its place), the Micro-CL will remind you just how sweet the highs on a bass guitar can sound – higher pitched notes, especially if you're slammin' them with your thumb, are fully integrated into the overall sound of your bass.

Verdict

Whether the Micro-CL delivers 'classic Ampeg tone' is not the issue here. It's a fun little package that's a bit more versatile than you'd think, and deals with the stated practising purpose in an unfussy way whilst managing to sound pretty good into the bargain. There are bass amplifiers that are more portable and there are those which offer more watts to the pound, but not many of them look as cool as this.

FINAL SCORE

AMPEG MICRO-CL STACK	
Build quality	**18**/20
Versatility	**15**/20
Sound	**17**/20
Value for money	**18**/20
Vibe	**19**/20
TOTAL	**87%**

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TASCAM
DR-40 Four-Track Portable Recorder

Four-track recording, built-in EQ and reverb, variable-speed playback, 15-hour battery life: the latest Tascam makes a bold bid to be the must-have digital recorder of 2012. Review by **Gareth Morgan**

The trusty cassette Walkman is long since obsolete, DAT recorders and minidiscs have come and gone, but only the most prehistoric amongst us mourn their passing. Why? Because of the advent of the portable digital recorder – the new, ultra-convenient way to record gigs and rehearsals.

At 70mm wide, 155mm long and 35mm deep, the Tascam DR-40 is a rugged, black plastic unit about the size of a standard stompbox that'll run on three AA batteries, or via the USB port or an optional power supply. Aside from the adjustable condenser mics on the top for ambient recording, there are stereo XLR/jack hybrid sockets on the bottom so the DR-40 can be plugged straight into a desk, or you can plug in the mics of your choice and use the internal phantom power. Anything you record is stored onto SD or SDHC cards, and transferring to your computer via USB is straightforward.

The really cool thing is the Four Track mode, which allows you to add overdubs. In Playback mode you can loop sections, vary the speed of the track without changing pitch, and add some basic EQ – handy for practicing or transcribing purposes. Files can be separated after recording and there are also six reverb settings and a chromatic tuner, should you so require.

The crux of any pocket recorder is high-quality results with the minimum of fuss, and in this area the Tascam scores big

In use

Most of us are going to use the DR-40 for ambient (live) recording of some description, and setting this up is easy via the Record Mode button and the clear LED screen display. The Input Level control on the side also adjusts the internal mic gain and you might need to tweak this a little – although you can also record in Dual Mode, a handy feature that records a ghost track at 12dB lower than the primary one. Getting it right on a basic level is easy, producing crystal clear, natural-sounding recordings that are instantly accessible via the (predictably limited-quality) internal speaker, or line-out or headphones, or after the simple download process. Four-track recording actually means you can overdub another stereo track, although there is a mixdown facility which allows you to repeat this process a couple of times. If you're prepared to experiment (and you own decent headphones) you can have quite a lot of fun here, although with the preponderance of PC/Mac hard disk recording it's unlikely that there's serious mileage in this function.

Patience is required in working through some of the more useful features. The extensive manual explains most of the functions fairly well, although we did encounter a couple of minor brick walls that we were unable to break down during the course of the review. This did nothing to seriously affect the overall smooth functioning and quality of the DR-40.

Verdict

While the DR-40 has a myriad of useful functions, the crux of any digital pocket recorder lies in its ability to record to a high quality with a minimum of fuss – and in this area the Tascam scores big. If you take a bit of care positioning it (mic stand adapters are available and a tripod is a bona fide accessory) and setting up the input gain of either the internal mics or a source inputted via the XLR sockets, then you are virtually guaranteed top-notch results. At just short of £200 the DR-40 isn't cheap, but its versatility and overall quality make it well worth the price.

FINAL SCORE

TASCAM DR-40	
Build Quality	**18**/20
Versatility	**19**/20
Sound	**20**/20
Value for money	**18**/20
Vibe	**18**/20
TOTAL	**93%**

FACTFILE
Tascam DR-40

DESCRIPTION **Hand-held four-track digital recorder with built-in condenser microphones. Made in China**
PRICE **£199**

CONTROLS **On/Off/Home/ Stop, Play, Record, Menu, Quick, Mixer, Playback Control (PB Cont), + and -, Forward, Rewind, Enter/ Mark, 1/2 solo, 3/4 solo, Record Mode and Input Level controls, External In and Hold On/Off selector. AA Battery or USB or 9v PSU (not provided) operation**
CONNECTIONS **Headphones/ Line Out mini jack, USB port, stereo XLR/jack hybrid sockets**
RANGE OPTIONS
DR-2d, £335; DR-100MKII, £399; DR-07MKII, £149; DR-05, £109

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Dare To Be DIFFERENT

Guy Mackenzie is still busily researching obscure brands and scouring the planet for oddball relics that encapsulate the early years of rock'n'roll. **Lars Mullen** drops by to see what's new

'I've always been fascinated by early rock'n'roll, especially in the UK,' says Guy Mackenzie. 'It's incredible the amount of bands that were on the scene from the late '50s onwards... the time when the electric guitar first became really popular. A good part of my collection is made up by some of the starter models that were produced for all the kids who wanted to be the next guitar hero.

'In my youth – a little later than the '50s, I hasten to add! – you were cool if you owned a guitar, let alone knew how to play it. Today, it seems to be more who has the best mobile phone! To my way of thinking, there seems to be less interest in the early guitar years as we all get older, Maybe that's a sign of the times.

'I've built up what I consider to be an interesting collection of guitars to highlight some of the milestones of British rock'n'roll and guitar building. I'm a historian, so I never tire of reading books and trawling through the internet. The web offers some interesting research, but now and again someone puts up information that simply isn't true, and if it can't be corrected then it becomes gospel, and history is re-written incorrectly. Along the way, I've managed to correct some of the erroneous facts that a lot of people – including myself – thought were set in stone.

Above: the original Supersound advert. Right: Guy with his super-early Burns Short Scale Deluxe

'For example, like many, I always thought the Dallas Tuxedo, built by Dallas Arbiter, was the first-ever British solidbodied electric guitar. Various books and internet stories document the launch of the Tuxedo as late '57 to early '58 – but that's wrong. I have a Tuxedo complete with the add-on Framus pickup and volume and tone control panel, and the model was definitely launched on April 25 1959. It was a fabulous little guitar! As this original advert says, "You'll be in the spotlight with the dazzle white finish against your tuxedo." After all, that's what a lot of pro musicians wore on stage over 50 years ago.

'But let's get back to the facts. After painstaking research with the help of Paul Day, who is one of the world's best authorities on vintage guitars and the author of a long list of guitar reference books, we found that it was the Supersound company that launched Britain's first commercially-built solidbody electric guitar. I've got several dating from '58 to the early '60s, which were featured in a previous *Guitar & Bass* article.

'It was Supersound who produced the Ike Isaacs Signature model, the guitar destined to be the first mass-produced British electric, and I have the advert for confirmation – which appeared in December 13 1958, preceding the Tuxedo by four months.

'I've spent hours talking in great length with Paul Day and Mrs Wooton, whose late husband Alan owned the Supersound company in the '50s. I've also met and talked to Betty Weill who, with her husband Henry and with Jim Burns, built the Burns-Weill guitars. I've tracked down several guitarists from the era who used these iconic guitars... people like Bob Rogers who played in the Ted Taylor Four, and the late Teddy Wadmore, who owned the first Supersound bass in '58. There was also a short-scale Burns-Weill model produced during this period; these are very rare and I'm trying very hard to track one down. I know there's one in the Rory Gallagher collection.

'However, back to my guitar. We now know that at this time, Ike Isaacs and Jim Burns – who designed and built the body – had left the Supersound company, so the ones which were built, which we think numbered around 20, were then launched as a carved-topped, 23"-scale, solid electric Burns model.

'The one I've got is one of those. It's been restored by Paul Day and it's thought to be the oldest surviving Burns. It lacks the original large scratchplate and it has a pair of direct-mounted Besson Electone pickups.'

All Guy's research has brought him into contact with plenty of other interesting guitars, including a very early Burns Vibra-Artist. 'This was first introduced in December '59 as the first short-scaled electric to emerge from the newly-formed Ormston-Burns company,' Guy explains. 'At first it had the rather long title of the Short Scaled De-Luxe Artiste, but this was soon abbreviated to the Artiste. In 1960 an integral vibrato tailpiece was introduced and the name was changed to Vibra-Artist, as seen here. This guitar had lots of innovative ideas including a double octave 24-fret fingerboard, a contoured heel-less neck/body joint and an impressive control system. All this put Burns streets ahead of the rest of the UK competition.

'This Short Scale Deluxe with the Supersound body is thought to be the oldest surviving Burns'

'Early Burns guitars lack any serial numbers, so dating can only be achieved by noting relevant date-related changes to construction and components. My Vibra-Artist uses sycamore for the fingerboard rather than the later rosewood. The ultra-slim glued-in one-piece neck also has an asymmetric profile favoured by Jim Burns for the early Artists; after all these years it remains perfectly straight, which is pretty incredible. The body is very thin so the three Tri-Sonic single-coils had to be top-mounted on the black plastic scratchplate, which also carries all the controls. At £78 it was aimed at the professional player, and I think the styling and the electronics make it a true '60s icon.

'This black Burns Bison does have a serial number – it's 810186, which indicates it was made in '81 and the 186th model built by the company in Littleport, Cambridgeshire. It turned out to be the original prototype for the '80s re-incarnation of the Bison model, and it's the first "Jim Burns" branded Bison. He would often make one-off models for ➔➔

Left, a Burns Vibra-Artist; right, an '81 Bison reissue prototype

himself or for customers with various changes in design. This one has both cutaway horns radiating outwards from the body, and you can see the evidence of his hand-building from the uneven carving of the headstock.'

It's 1950s galore as Guy appears with two more instruments, this time small-bodied basses. 'Look at these two,' he says fondly. 'This black Fenton bass is from the Burns-Weill stable, from '59. It's very rare, especially with the rosewood fingerboard. These were produced in relatively low numbers, as the company only existed up until December that same year. I bought this one from Barry Gibson of Burns Guitars... only after blood, sweat and tears, and heaps of persuasion!

'During this short period Fenton-Weill produced guitars for various brands who re-badged them, as seen here with this '63 Hohner Ambasso with its red scratchplate, similar pickups, tailpiece and bridge, and the same Roberts radio controls. I got this one from a guy who contacted my website... he originally bought it for £10.

'I'm lucky in that I haven't usually had to travel far in my hunting – most of my collection has been delivered to my door. They do have to be insured and heavily padded, though, as some are now getting quite fragile. The glues are failing here and there, but it's incredible when you think how old some of these are. Many of them were almost thrown together. After all, rock'n'roll was seen as just a fad... nobody thought it would last long!'

Next is another guitar that Fenton-Weill built for the Hohner brand – a red '62 Hohner Holborn 222 – and a beautifully restored green Fenton-Weill Dualtone from '63. 'The hardware is the giveaway to their shared origin, along with the similar headstock designs,' says Guy. 'Some of these small models are my personal favourites.

'Regular readers might remember from previous *Private Collection* articles in *G&B* that I'm a drummer, not a guitarist. Well, I have learnt the odd chord or two now, and can often be heard having fun with the big, jangly sound these great little guitars were known for. It's all part of the buzz – as is the detective work before and after buying the next one.'

A black Burns Weill Fenton bass, modelled on a Guyatone, and a Hohner Ambasso

'Many guitars were almost thrown together. After all, rock'n'roll was seen as just a fad – nobody thought it would last long!'

We move on to an Egmond Scout bass, built in Holland around 1965. 'The body rather lacks finesse and any luxury,' admits Guy, 'but I love the shape, and the narrow neck is really typical of the period. Egmond was one of Europe's largest guitar builders in the '50s and early '60s... even Paul McCartney played an Egmond Solid 7 model.'

Next to the Egmond is another British bass gem from days gone past. 'Hayman was of course Burns-related,' notes Guy. 'Jim Burns teamed up with Ivor Arbiter to form the company in 1969. This white Hayman 4040 from around '72 is the only bass they produced, complete with Superflux double-pole staggered pickups. It's built like a granite lighthouse and it's got a big sound to match. This was a really lucky auction buy... I was amazed that no one bid higher than my ridiculously low offer, but all I had to go on was one pretty poor photograph. Just before the company went out of business, some basses and guitars had a hole in the headstock, instead of the Hayman logo.

'Every now and again with these guitars you come across some kind of gizmo or gadget that someone hoped would revolutionise the guitar. My '60 Broadway – which was a brand belonging to UK importers and wholesalers Rose-Morris – is fitted with a cool-looking Palm Push Vibrato, built by Framus, which also doubled up as a bridge damper. Maybe at the time it worked okay, but it's more than a little susceptible to tuning problems! At some time in its life the scratchplate has been repaired, so at the moment I'm looking for a mother-of-pearl scratchplate – or mother ➔

Left, a Fenton-Weill built Hohner Holborn 222; right, a Fenton-Weill Dualtone

An early '60s Egmond Scout and a 1972 Hayman 4040 bass

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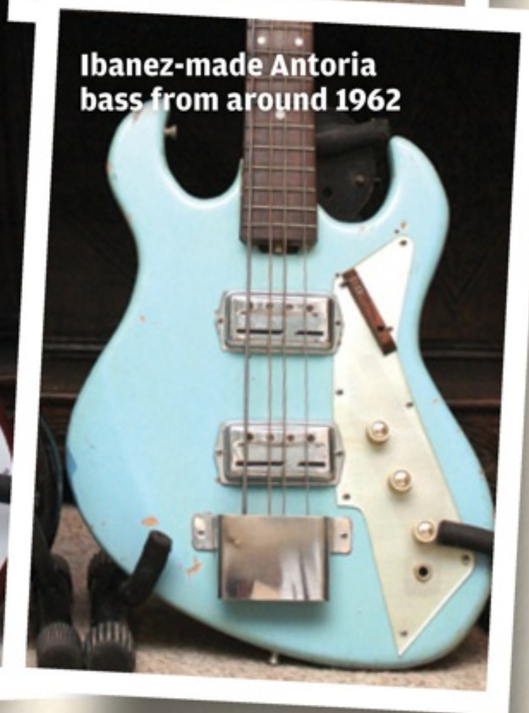
A circa 1969 Broadway BW2 and a Fenton-Weill built Broadway Bass, model 1925

A '63 Vox Stroller, the G-Plan guitar


Ibanez-made Antoria bass from around 1962

'This white Vox Stroller was made by the G-Plan furniture company in Hemel Hempstead'

of toilet seat, as they say – to match the original pattern.

'The dark red Broadway 1925 bass next to it dates from around 1961. It has the same familiar radio controls and is fitted with what they describe as a "Sensitive Pickup unit" fitted into the slab mahogany body, which is scaled down in size. The offset shape hints at the Fender Jazzmaster, as does the equally Fender-ish headstock.

'It's fitted with Dutch-made Van Ghent machineheads. The glued-in neck is also mahogany, with a 19-fret rosewood fingerboard, and the electrics are by Henry Weill. Burns and Fenton-Weill guitars used the same dark cherry red cellulose for the body, with the headstock and neck in black. This evidence indicates that this bass was probably built by the latter company.

'A lot of these very basic guitars, of course, were literally made for beginners. This '63 Vox Stroller, for example, was actually built by the G-Plan furniture company in Hemel Hempstead in the UK, and it's pretty basic to say the least. The body, although very thin, has an essence of Strat in its design. The simplicity of the hardware really appeals to me... that and, of course, the fact that Vox is also part of British rock'n'roll history. This is one of the guitars that I regularly hook up to a amp of the same era to produce an authentically loud clang now and then.

'This '62 Japanese-built Antoria bass is not for anyone with a weak back, either! They were distributed in the UK by JT Coppock, and it's actually one of the early basses built by Ibanez, in a fashionable light blue with a see-through scratchplate. It's a hefty beast to say the least, but the thick neck and body deliver an impressive low end with lots of sustain.'

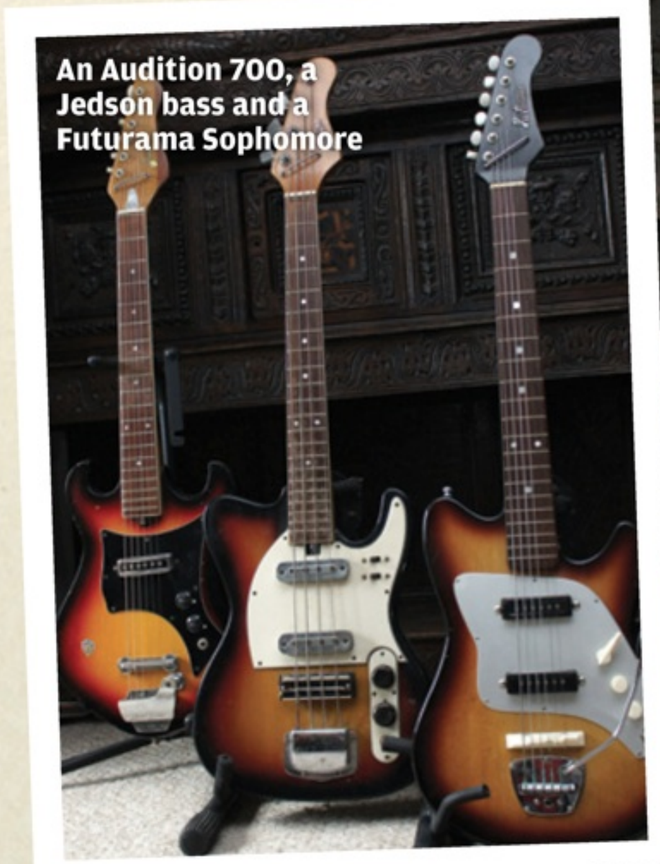
Next to take their turn is a trio of old sunburst-finished Japanese instruments. 'On the left is an early '70s Audition 7001, another basic model and very much a guitar aimed at the beginner. These were sold by the Woolworths chain in the UK. Out of all the guitars on my website that are visited from all over the world, statistics show that this one actually gets the most hits. It's not that valuable – it's just that so many people had one!

'In the middle is a '70s Jedson bass, also from Japan and now getting modestly collectable, while on the right is a Futurama Sophomore, built by Guyatone again in Japan and distributed in the UK by Rose Morris. I bought this cute guitar from a lady rocker in Camborne in Cornwall who played in bands during the '60s. The package came complete with her Selmer Little Giant amp, both of which were in amazing condition after being retired many years ago.

'These two solidbodied Czechoslovakian-built Futurama guitars were really influential and were used by several rising players, including George Harrison and Jimmy Page. Again they had Fender-themed bodies, but this model with the scratchplate repair is a little unusual with its Tele-style headstock. It's not that easy to find these guitars in stock condition now. The three-a-side headstock version is currently a project guitar for me, as it has a non-standard Fenton-Weill pickup.'

A Yamaha Pacifica might seem an odd choice for Guy's collection. 'Well, I've been a Status Quo fan from day one, having seen them on numerous occasions, and for years I followed the Devon-based tribute band Status Clone, which featured Paul Day himself and *Guitar & Bass*'s very own Lars Mullen! Lars ➔

Two Futuramas, one awaiting an original pickup and a rare-headstocked model 3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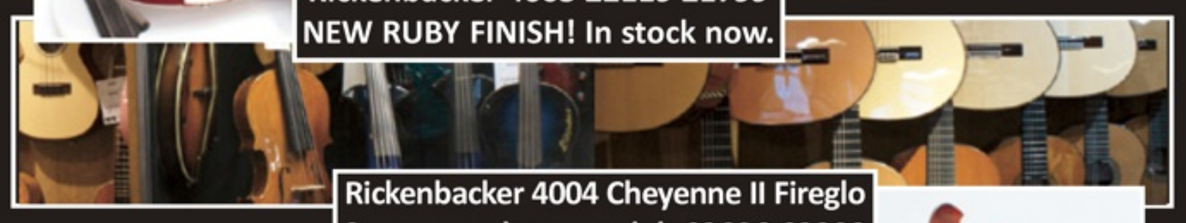

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I love the 1980s designs with the dangerous horns. Spandex, big hair – it was a milestone in rock history whether you like the music or not'

is reluctant to part with his white model, but Paul has given me the green Yamaha Pacifica 311/MS he used for the live shows. I'm told that Quo songs play havoc with your strumming hand, especially with Telecaster bridge saddles, so the Pacifica models were chosen for a more palm-friendly bridge. They also had the edge in terms of output, with a stacked single coil at the bridge. This is one of my more modern guitars. I also have a 1960 Martin Coletti acoustic which is identical to Francis Rossi's very first guitar. They originally cost just over five pounds, and it's the only acoustic in my collection.

'My bright red Ibanez Axster AX45 is from the pointy headstock period, from '85 to be exact, and it's one of the last Japanese-built Ibanez guitars, appearing in only one catalogue. I love these 1980s designs with the dangerous horns and all the drama that was part of that decade – spandex, big hair and all that. It was a milestone in rock history, whether you like the music or not.

'The grey sunburst Korean-built Onyx 1030 from the late '80s was marketed mostly in Australia. It tips its cap towards Mosrite, the US brand founded by Semi Moseley. Until I come across an original Mosrite I'm quite happy with this modern twist on the original, and it's got modern hardware and circuitry.

'Some of these guitar designs were really nice, but while some caught on, others failed to take off. I think this '80s Korean-made Satellite 9/B in redburst is a great little guitar, really well-built, and it was described in the music press as a great player. It retailed at just £65, but I don't think it was all that popular a model. I did get an email from someone in deepest South America who also owned one, and he was astonished and delighted to find that I had one as well.

Guitar & Bass has now paid several visits to see Guy's ever-changing collection, so are there any signs of him slowing down – and are there any more rare guitars for him to find?

'Well, it's just ongoing,' he laughs. 'I'll never find them all and they never stop arriving, which is lucky for me, as many of them are pretty fragile and they've had to weather over half a century of wear and tear. The oldies do turn up in all kinds of states, though. I'm now back to two of my favourite brands as I'm about to renovate and restore a '59 Burns Weill Super Streamline Bass and this very rare '63 Fenton-Weill Fibratone, made of fibreglass.

'I personally don't think guitar collecting is about gathering all the most expensive and best-playing instruments – for me, the historic value is more important. A lot of these guitars were built for people who didn't have a lot of money – they just wanted to play the guitar. I feel it's essential that that musical heritage should not be forgotten, and that's one of the main reasons I collect these guitars.

'There are still a lot of old budget instruments out there in lofts and cupboards, and I hate to think that some might be going to the tip! Sure, I'd like to add a vintage Les Paul or Strat to my collection... but, to me, they're no more interesting than some of the guitars I have here.'

If you'd like to see some more of Guy Mackenzie's' guitar collection, go to www.theguitarcollection.org.uk

Left, a Burns Weill Super Streamline bass; on the right, a bonkers Fenton-Weill Fibratone

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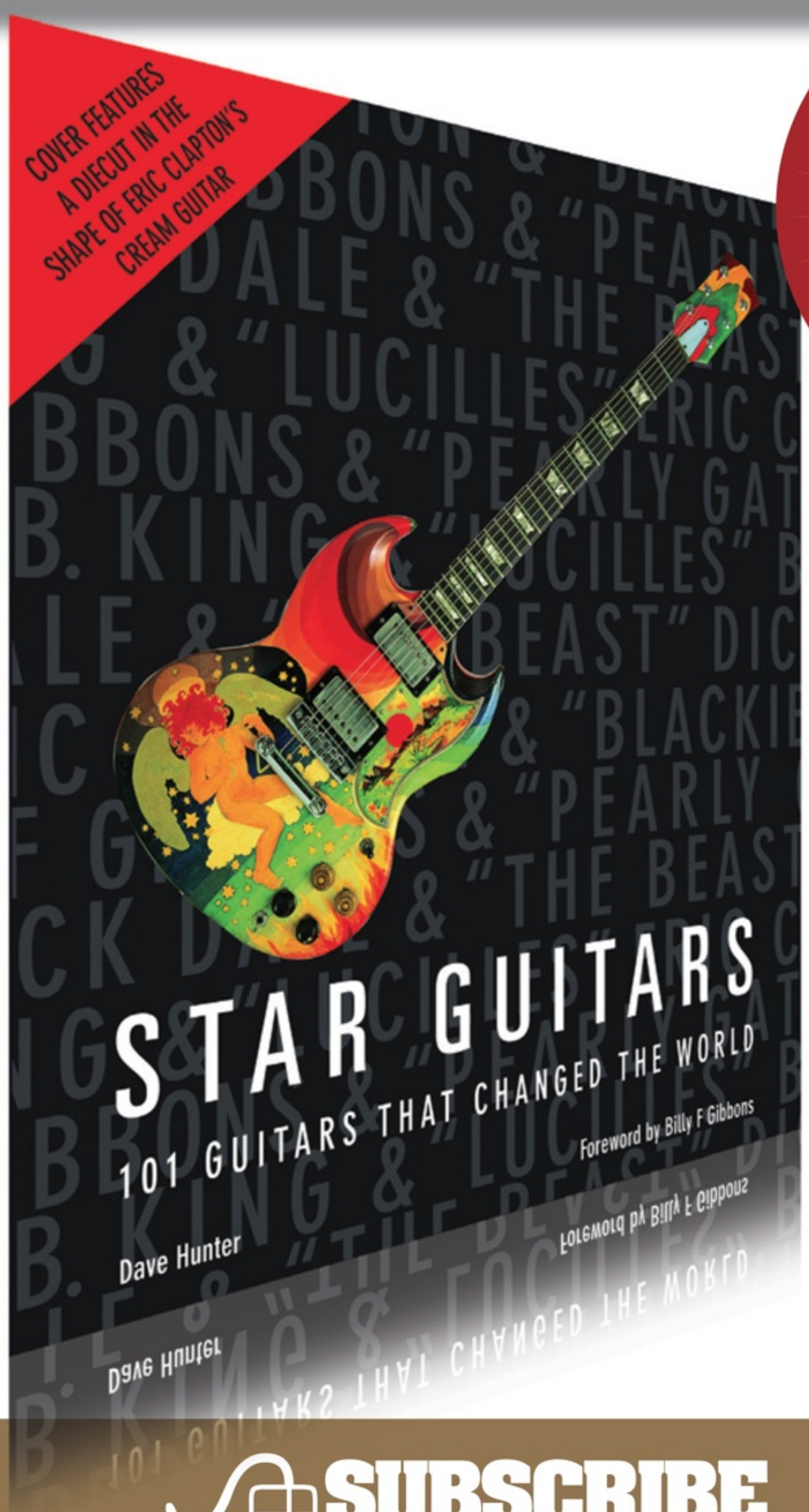

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IT'S A TWANG THANG

Any fool can shred with a mess of over-hyped distortion, but the mark of a great player is the ability to shoot bullets of clean, pure notes. For all his history of crankin' and wailin', Phil Harris loves guitars that do just that

The relationship between the electric guitar and what we all know as the 'twang' sound is a strange and fascinating one. Without the invention of the electric guitar, 'twang' would never have existed; the use of sustain and vibrato, for example, were key to those classic sounds – something you would never have got on an acoustic.

Growing up in the late '60s, however, I was one of many guitarists of that generation that turned their backs on twang, as developments in amps, pedals and techniques meant that people embraced things like distortion and discarded the twang of their predecessors. By the time Hendrix and Kossoff were on the scene, the likes of Hank Marvin and Joe Brown were seen as yesterday's men.

As we all know, however, people's appreciation of twang never really died out, and as the years have gone by I've found myself falling in love with it more and more. For a large part of my playing life my natural instinct when plugging in an electric guitar has been to wind both the guitar and the amp (and the preamp) up full tilt and wail away. But in recent times I've discovered the joys of playing Hank and Duane-style lead guitar, and along the way I've obtained an idea of what kind of guitar player I might have turned into had I been born a decade earlier.

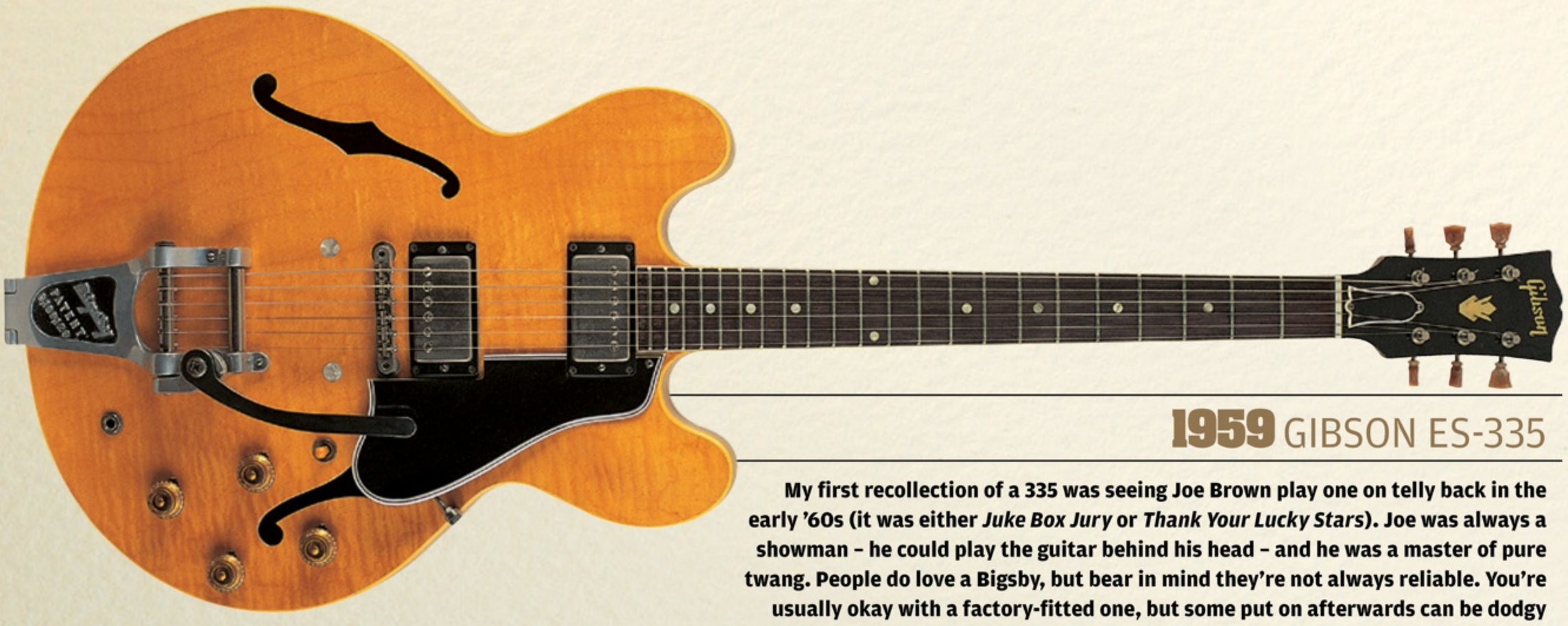
Over the years, I've also realised how my heroes and peers also had some twang in their DNA. It's understandable, given that it's what they would have been listening to when they were learning the instrument. Check out the intro to Hendrix's *Little Wing*, for example – I'd say that it had its roots deep in twang. And Peter Green was a big Hank fan, and often used his out-of-phase Les Paul in a way that I think Hank would have done.

'It should never be forgotten that, in many ways, twang is the natural sound of an electric guitar'

The fall and rise of twang also affected the popularity and hierarchy of electric guitars. Gibson Les Pauls, Fender Strats and Teles – they were all capable of delivering quality twang, and the popularity of these instruments remained high when players realised they could also handle and deliver the feedback and distortion required by rock music. Instruments that couldn't handle this more muscular treatment didn't rise to the top of the tree – but it should never be forgotten that, in many ways, twang is the natural sound of an electric guitar.

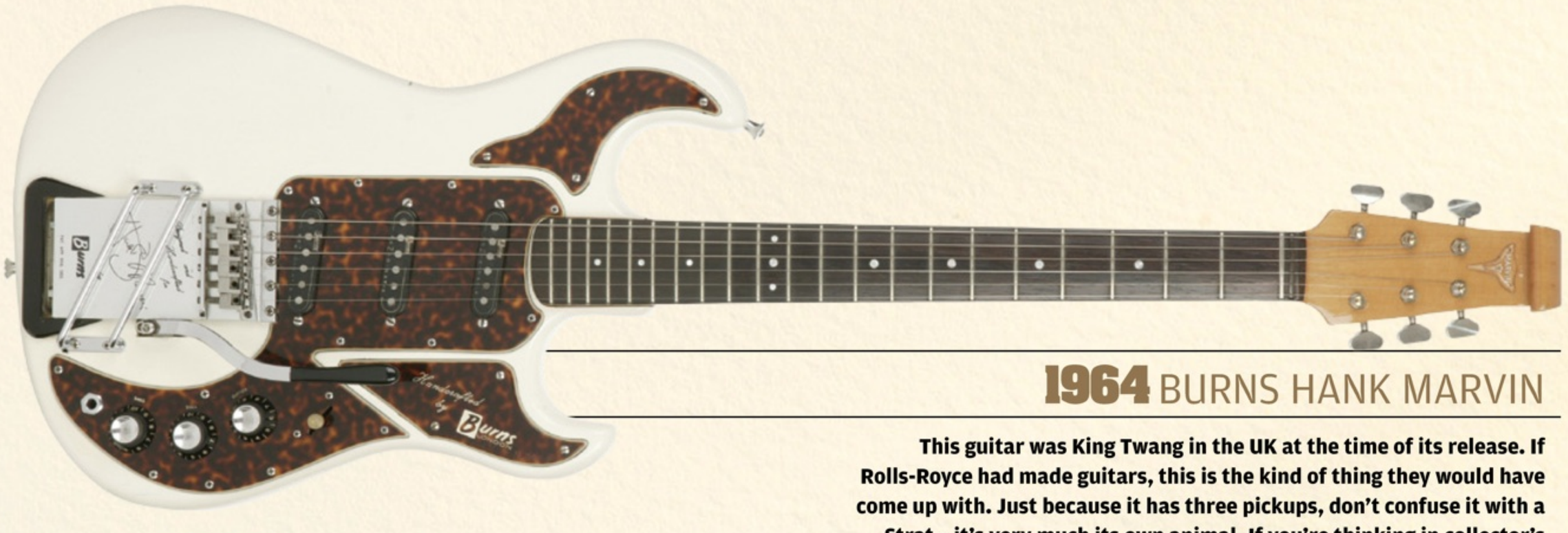
Twang and its infinite variations have been rediscovered and used by many young musicians since its first heyday. Just look at how the Fender Jaguar and Jazzmaster (both originally intended as twang machines – and never particularly popular at the time) have been discovered by indie kids looking to find their own voice.

Finally, and I make no apologies for being superficial, a lot of twang-loving instruments just look like, well, the coolest things ever made. What follows is a selection of beauties that can twang your world in a thrilling number of ways...



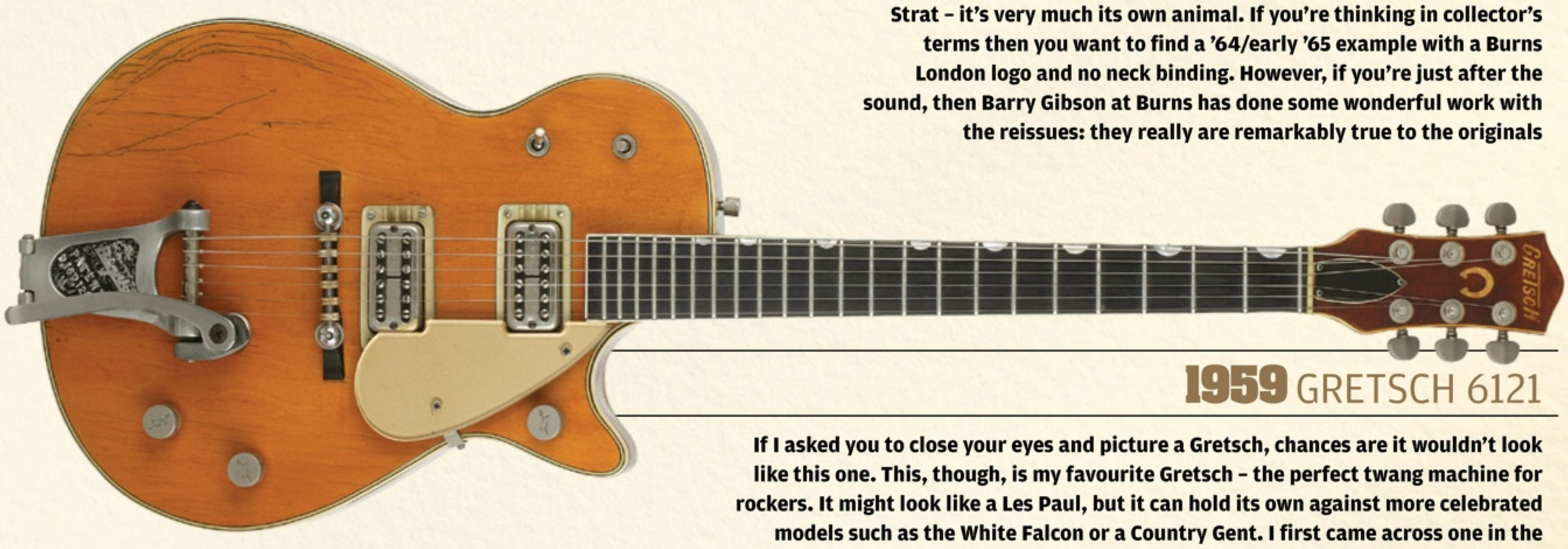
1959 GIBSON ES-335

My first recollection of a 335 was seeing Joe Brown play one on telly back in the early '60s (it was either *Juke Box Jury* or *Thank Your Lucky Stars*). Joe was always a showman – he could play the guitar behind his head – and he was a master of pure twang. People do love a Bigsby, but bear in mind they're not always reliable. You're usually okay with a factory-fitted one, but some put on afterwards can be dodgy



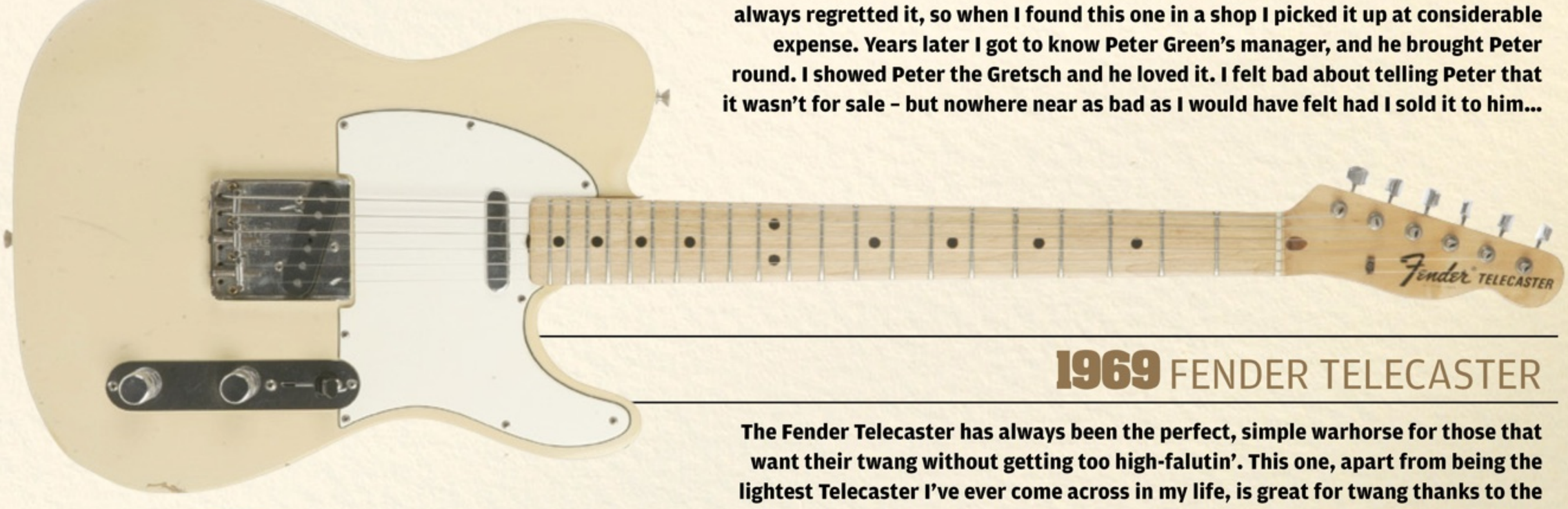
1964 BURNS HANK MARVIN

This guitar was King Twang in the UK at the time of its release. If Rolls-Royce had made guitars, this is the kind of thing they would have come up with. Just because it has three pickups, don't confuse it with a Strat – it's very much its own animal. If you're thinking in collector's terms then you want to find a '64/early '65 example with a Burns London logo and no neck binding. However, if you're just after the sound, then Barry Gibson at Burns has done some wonderful work with the reissues: they really are remarkably true to the originals



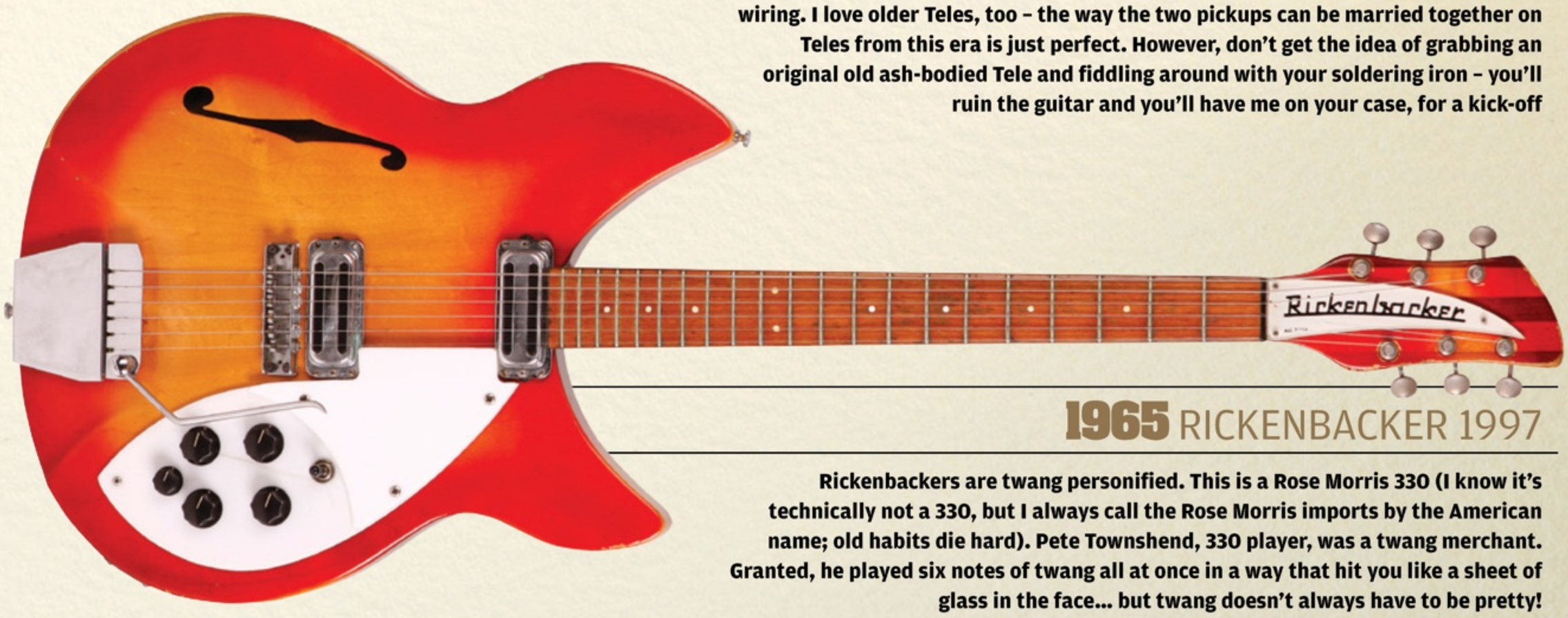
1959 GRETSCH 6121

If I asked you to close your eyes and picture a Gretsch, chances are it wouldn't look like this one. This, though, is my favourite Gretsch – the perfect twang machine for rockers. It might look like a Les Paul, but it can hold its own against more celebrated models such as the White Falcon or a Country Gent. I first came across one in the late '70s, bought from a guy who had got it from Peter Green. I had to sell it on but I always regretted it, so when I found this one in a shop I picked it up at considerable expense. Years later I got to know Peter Green's manager, and he brought Peter round. I showed Peter the Gretsch and he loved it. I felt bad about telling Peter that it wasn't for sale – but nowhere near as bad as I would have felt had I sold it to him...



1969 FENDER TELECASTER

The Fender Telecaster has always been the perfect, simple warhorse for those that want their twang without getting too high-falutin'. This one, apart from being the lightest Telecaster I've ever come across in my life, is great for twang thanks to the wiring. I love older Teles, too – the way the two pickups can be married together on Teles from this era is just perfect. However, don't get the idea of grabbing an original old ash-bodied Tele and fiddling around with your soldering iron – you'll ruin the guitar and you'll have me on your case, for a kick-off



1965 RICKENBACKER 1997

Rickenbackers are twang personified. This is a Rose Morris 330 (I know it's technically not a 330, but I always call the Rose Morris imports by the American name; old habits die hard). Pete Townshend, 330 player, was a twang merchant. Granted, he played six notes of twang all at once in a way that hit you like a sheet of glass in the face... but twang doesn't always have to be pretty!

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THE BISHOP OF DENMARK STREET

RETURN TO SENDER

At Top Gear in Denmark Street in the ’70s, Sid Bishop left no stone unturned in his search for quality equipment – from approaching famous US companies to making sale or return deals on used gear...

Although Top Gear’s reputation was founded on our ever-changing selection of used items, the quantities required to continually stock a busy West End shop were not always to be had; guitars, after all, don’t grow on trees! In the past couple of issues I have focussed on our attempts to obtain stock from across the Atlantic and from the local small ads. Another method we used was to carry guitars on what is known as a ‘Sale Or Return’ basis, or SOR for short. This meant that if we didn’t manage to sell them, they were in due course returned to their owners.

SOR would occur if a customer would bring in an instrument to sell but we couldn’t settle on a price (usually because the owner wanted far too much, or we wouldn’t offer enough, depending on which side you happened to be on). In an SOR arrangement a minimum acceptable price would be arrived at, and a suitable time scale to leave the instrument in the shop agreed upon. For the seller the advantage would be that he would eventually get the higher price that he desired; the disadvantage would be that he wouldn’t get the money immediately, as we would of course not pay him until we’d achieved a sale. The benefit to us was that we had stock filling gaps on the wall that we did not have to invest capital in, thus rendering that capital available to spend on other stuff. As the guitar didn’t actually belong to us, we applied a smaller profit margin than we normally would on a used guitar, usually in the order of 10 per cent, bearing in mind that we didn’t have our own money tied up in it for weeks and weeks.

For the eventual buyer of any SOR instrument there was one further advantage. As it was technically defined as a commission sale, VAT was only levied on the 10 per cent profit element, rather than on the entire ticket price of the instrument, the resultant retail price therefore being less than the norm. This SOR scheme generally worked quite well, and was really an all-win situation for seller, shop and buyer. Some shops. I knew, would only take in used stock on this basis, and would never actually buy anything in at all.

For all this talk of secondhand instruments Top Gear didn’t ignore good new equipment. We carried a varied selection of new Gibsons, and for a lengthy period Top Gear had the largest single shop Gibson account outside of the USA... quite an achievement, if I say so myself. The Gibson sales representative at the time, David Seville, always came away with a full order book, as did Doug Ellis when he took over in later years after David’s move to Chappells and then Yamaha. We were also a major account for Arbiters, the Fender distributor throughout the ’70s. Arbiter’s rep, Bob Adams, who had run the original Sound City shop, and his successor Martin Fredman, also collected some nice fat commission cheques resulting from our orders.

Top Gear made a particularly strenuous effort to gather together under one roof quality instruments from manufacturers who we felt may have been under-represented in the UK – if represented at all. Rickenbacker was one example. Despite the brand’s profile being raised by the Beatles, Roger McGuinn and Gerry Marsden, amongst others, the California-based company remained resolutely small compared to the likes of Fender in the 1970s, partly to maintain its high standards, and partly so that the Hall family who owned the brand (and still do) did not lose control to a multinational corporation; a fate that had happened to quite a few other iconic brands. By 1970 the role of UK Rickenbacker distributor was in the hands of Boosey & Hawkes, Rose Morris having marketed the brand through most of the ’60s. Music publishers B&H owned two retail shops, one in Upper Regent Street that sold primarily orchestral instruments and sheet music, and a second, though fairly short-lived larger premises, next door to the Burns shop on the ground floor of the Centre Point building in St Giles High Street, just around the corner from Denmark Street. This was their ‘rock’n’roll’ shop, though it wasn’t very rock’n’roll. To cut a long story shorter, Rickenbacker had made little secret of their frustration with the B&H deal. Top Gear contacted Rickenbacker CEO Francis C Hall (now a role filled by the amenable John Hall, FC’s son), struck a deal, and began importing the range, a situation that persisted until the shop’s demise. It was a real pleasure to be associated with such high-quality instruments – and, as a bonus, the customers kept coming in to buy them!

‘Top Gear made an effort to gather together under-represented brands, like Rickenbacker, who had always remained resolutely small’

Rickenbacker guitars were one of Top Gear’s most popular import lines in the 1970s

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UKULELE
WORKSHOP

Uke Box Jury

If you've ever wanted to build your first instrument then a ukulele kit is the absolute best place to start: small, manageable, simple and with an outcome packed with fun and joy. Say 'Aloha!' to **Huw Price**

At first sight it was hard to believe that anybody could fit a ukulele into such a small box, but after a quick check we confirmed that everything was present and correct. Japanese company Hosco offer various ukulele kits, but this £78 package from Tonetech is the all-solid mahogany version with pre-slotted and dotted rosewood fingerboard and banjo-style tuners. The package includes front and back plates; pre-bent sides; heel and neck blocks; a bridge, bone saddle and nut; and all the braces. You even get a set of strings. All that you'll need to provide is some wood glue, finishing materials and a few days work. So after a quick read through the instructions, we were ready to get started.

The kit as it arrived: quite good quality mahogany and all the bits you need

TOOLBOX

- wood glue
- finishing materials
- Titebond Original glue
- File
- Jeweller's saw
- Micromesh
- Metal polish
- Superglue
- Ebony dust
- Stanley knife blade

1 GLUING IN THE BLOCKS

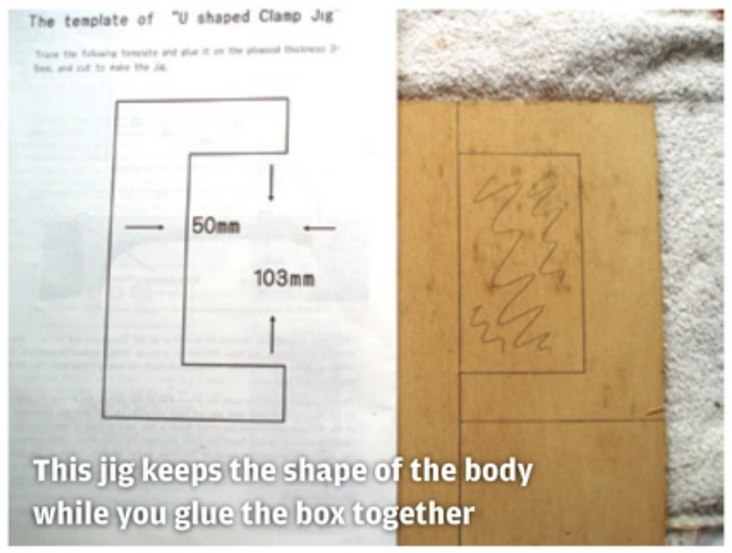
Draw a centre line down the heel block and you're ready to glue

Unlike the acoustic guitar kits we've built before, the uke kit's rims were bent from a single piece of mahogany rather than two pieces. We drew a centre line down the gluing surface of the neck block and applied glue to one side only. One end of the rim was clamped with its edge carefully butted up against the centre line, then glue was applied to the other half of the neck block, and the other side was clamped up. Next we attached the tail block, and the whole assembly was set aside.

One side of the ribs are glued; now for the other side

Heel block and tail block all in place, with string to keep the shape of the waist

2 CUTTING THE JIG



This jig keeps the shape of the body while you glue the box together

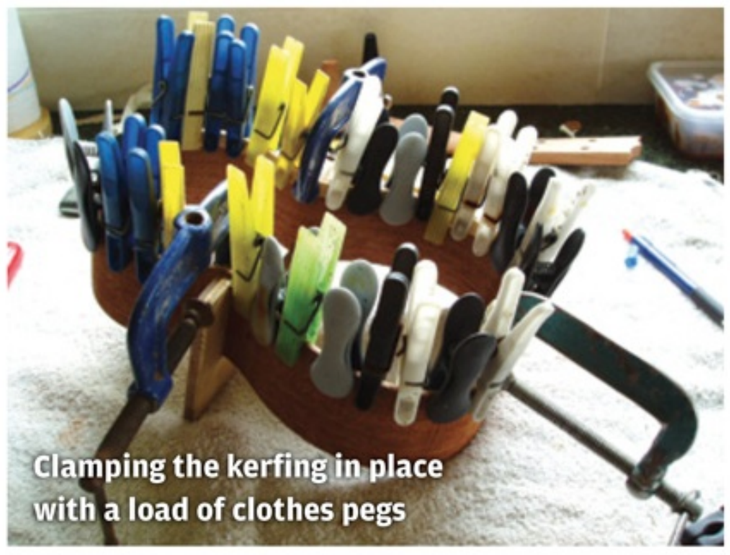
While we waited for the glue to dry, we cut out the 'U' shaped clamp jig shown on the back page of the instructions from 5mm plywood. The purpose of this is to slide over the body to define the width of the waist and hold the sides square. Once the blocks were firmly fixed, we removed the clamps and slipped the jig onto the rims to form the correct outline shape for the body.

3 FIXING THE LININGS

The kit contains four pre-bent strips of wood that must be glued to the sides. These provide extra rigidity and widen the gluing area for the top and back plates. The top linings followed the flat edge of the sides and we glued those on first with the jig in place. All you need to clamp the strips is a bag full of clothes pegs.

The back strips were glued in at an angle from the taller heel block to the shorter neck block. Once the glue had dried we filed and planed the excess mahogany away, then trued up the surfaces of the sides and the strips using a wide, flat sanding block.

The linings or 'kerfings' come pre-bent too. Which is nice


Clamping the kerfing in place with a load of clothes pegs

4 MAKING THE ROSETTE

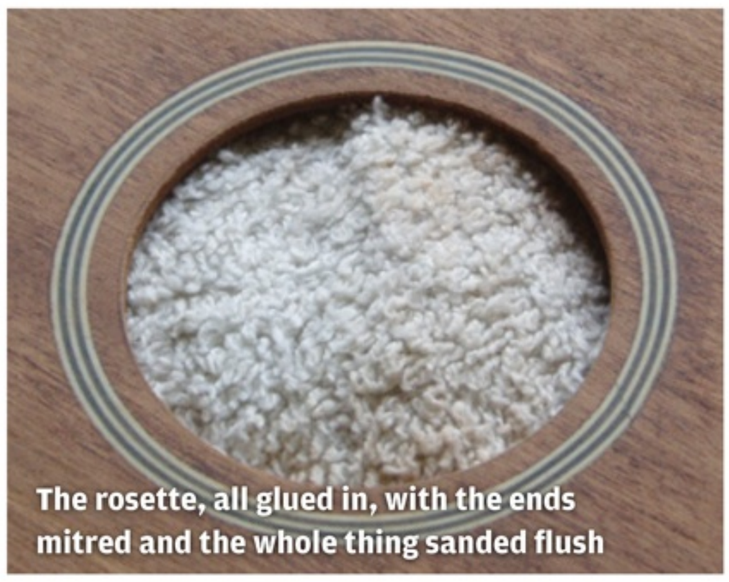
The ukulele kit comes with the soundhole pre-cut along with a neat little trough ready routed to house the rosette. Hosco provide three strips of white plastic and two of black. With acoustic guitar builds you can usually hide any joints beneath the fingerboard; unfortunately the whole rosette remains visible with this design so attention to detail is needed.

First, we pushed the strips into the trough to hold them together, then dripped a little superglue over the centimetre at the very end and pulled the strips back out after a couple of seconds. The superglue fixed the strips together; just don't leave them in too long, or the plastic might stick to the wood too. That comes later.

Next, the superglued end of the rosette strips was placed in a mitre block and cut at a 45 degree angle. The strips were then put back into the rout, starting at the mitred end, and we held them in place by using patches of masking tape placed at intervals every few centimetres.

Next, we worked our way around the rosette with superglue. The thin consistency of superglue allows it to wick in between the strips and through to the wood beneath.

We left the very final section un-glued and used a craft knife to cut away tiny shavings of plastic until the ends matched up. This part is fiddly and time consuming, but don't rush it or you may end up with a blemish that will bother you every time you look at your uke. And we wouldn't want that.


The rosette, all glued in, with the ends mitred and the whole thing sanded flush

5 GLUING THE BRACES

The instructions provide plenty of tips on how to glue the various components together with the bare minimum of clamps. However if, like us, you do have a decent number of clamps at your disposal then you may as well use them, because it's easier.

For this uke build there are only two braces each on the back and front, plus a bridge plate. The approximate positions are marked out, but we took the opportunity to determine our centre lines and ensure the brace positions were squared up. One thing to note is that the gluing surfaces of the top braces are flat, while the back braces are curved. The braces were a little rough and ready, so we took the opportunity to finesse them a bit, evening up the curves and shaving them slightly to enhance resonance.

The top has only two braces, plus a bridge plate

6 ATTACHING THE TOP

To determine the exact positioning for the top we flicked forward in the instructions to find the recommended distance between the neck joint and the bridge. Since the bridge plate was already on, we just made sure it would end up directly below the bridge. With our plywood jig in situ we positioned the rims over the top plate and marked the inside edges of the rims on the braces. Using a fine saw blade we cut through the braces and used a chisel to remove the excess from the brace ends to achieve a nice tight fit. Glue was applied to the surface of the rims as well as the neck and tail blocks and the top was clamped in position while the glue dried.

Gluing the top onto the box. The excess top material can easily be chiselled off later

7 FIXING THE NECK

From the moment we read the instructions we had concerns about gluing the neck. We have done mortise and tenon joints and bolt-on necks, but this kit involves simply butting the end of the neck up against the body and holding then together while the glue sets. The instructions are very vague but suggest augmenting the glue joint with a dowel.

The thing is, should you drill the dowel holes in the neck block and neck heel separately, or with the neck and body dry clamped together? If so, that would mean doing the drilling before the back is attached. We tried this and found it impossible because we couldn't clamp the neck firmly enough to the body. Besides, even if we had succeeded in drilling two perfectly aligned holes, trying to tap the glued up dowel into the neck joint and trim it flush while working through the tiny soundhole wasn't a very attractive prospect.

We decided to deviate from the instructions, and glued the body onto the neck before attaching the back plate. The thick rubber band included with the kit provided enough pressure to hold the neck against the body, and we used a G-clamp to ensure the top surface of the body lined up with the surface of the neck, onto which the fingerboard would later be attached.

Once the glue had dried we drilled a dowel hole through the neck block into the neck, covered the 6mm dowel with glue, and pushed it into the hole. We cut the end of the dowel flush with the surface of the heel block and sanded everything smooth.

We decided to drill our dowel hole after the neck was glued on

8 ATTACHING THE BACK

The neck heel protruded beyond the gluing surface of the neck block, so it needed to be trimmed flush before we could glue on the back. We chose to use a classical guitar building technique where the back plate continues over the heel. It eliminates the join line where heel meets body and gives extra strength to prevent the neck tilting forward. The brace overhangs were trimmed back bit by bit until we achieved a snug fit, and the back was glued on.

Gluing the back on. Can you ever have too many clamps in your garage? No

9 THE FINGERBOARD

The rosewood fingerboard in our ukulele kit came pre-slotted, and we installed the frets before gluing it to the neck. We tapped them in with a plastic-tipped mallet, then snipped the edges flush with the fingerboard using a fret nippers. Using the same straight-edge sanding block that we used to sand the rims flush, we removed any rough edges from the ends of the frets and then tilted the block slightly to angle the fret ends.

The centre line was still marked on our neck and body, so we aligned them with the centre line we had previously marked out on the fingerboard and then glued them together. When you glue pieces like this, the slippery nature of wet glue can cause the pieces to move around as clamping pressure is applied. When you bring the pieces together, try leaving them unclamped for a few minutes. This allows the glue time to get an initial 'grab' and the pieces will be less prone to move about under the clamps.

When you do apply clamping pressure using several clamps, start off with them finger-tight and then apply a small turn to each clamp one by one. Once you see glue squeeze out all along the joint line, you can be confident that you have applied sufficient pressure.

Go with the grain to trim top and back: here, you'll be working down into the waist

10 TRIMMING AND PREPPING

As supplied the top and back plates were crudely cut, so there was a substantial amount of overhang that had to be trimmed flush with the sides. We used a fresh pack of Stanley knife blades. Just work slowly, be very careful with your fingers and follow the grain of the wood. If it cuts easily and smoothly, you're probably working with the grain. If the wood starts to chip and flake, you're probably going against the grain and you should work from the opposite direction. As you trim in the neck and tail block areas you'll be cutting across the grain, which can be tricky. Try pushing the blade through the wood, along the grain line, at 1mm intervals to create a 'comb' effect, then slice across the grain. If you do about 10mm at a time, it's easy.

You don't need to trim 100 per cent flush with the sides because you can complete the job by sanding. Mahogany is an easy wood to work with, and about half an hour with a detail sander tidied up the edges and smoothed out the sides at the same time. We continued using the detail sander and hand sanding until the body and neck were ready for finishing.

11 LOCATING THE BRIDGE

Bridges must be glued to bare wood, not lacquer, for maximum strength. Placing a patch of masking tape over the bridge area before the finish is applied is much easier and quicker than trying to scrape or sand away the finish after it's been applied.

We went back to the instructions for guidance on locating the bridge. This uke has a scale length of 348mm, so the instructions suggested locating the saddle position 177mm from the 12th fret (the extra 3mm is added to ensure the uke intonates properly). We placed a couple of strips of masking tape over the bridge area then held a straight edge against the edges of the fingerboard and drew the neck lines onto the masking tape along with the centre line.

Next we marked the neck lines 177mm from the 12th fret and drew a connecting line between them. The bridge was centralised with its saddle slot aligned with the 177mm line, and we drew around the outside edge with a pencil. A craft knife was used to cut through the masking tape just inside the pencil lines and then the excess masking tape was removed ,leaving the bridge patch in place. Do take care to peel the tape away along the grain lines rather than across it, or otherwise you risk removing flakes of wood along with the tape.

The bridge position is marked on the patch of masking tape

Then the excess tape is cut away. Double-check that the saddle's in the right place

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12 APPLYING THE FINISH

Tonetech suggested applying grain filler first, which is the usual procedure for mahogany. We used white spirit-based filler that we brushed on, allowed to dry for a short while, then wiped off across the grain before leaving to dry overnight. Although not included with the kit, Tonetech supplied us with water-based sanding sealer and gloss lacquer (£8.50 each). These products can be sprayed or brushed onto the instrument; we decided to use a brush.

The sealer goes on quite thick, and after drying overnight it sanded smooth with ease. The lacquer dries very quickly and, as recommended, we brushed on four coats of lacquer with one-hour intervals between each coat. It's very tricky to avoid getting brush marks and lacquer build-up around the edges and even after the finish is wet- and dry-sanded then buffed up with polishing compound, it doesn't have the depth that we'd associate with nitrocellulose. Maybe you'll have better luck, but we regretted not spraying nitro as usual.

Filling the grain of the mahogany with a white spirit-based filler

13 FIXING THE BRIDGE

With the finish done, it's time to glue on the bridge. We peeled off the patch of masking tape covering the bridge area and placed a piece of masking tape at each end of the bridge area with a third piece just in front. Next we marked the 177mm point once again to align the saddle slot, and then we marked the centre point of the bridge. Glue was applied to the base of the bridge – and we found that the tiny body made it easy to clamp the bridge in place from the outside. With the glue set, we removed the clamps and glued on the cover strip over the redundant screw holes.

With the bridge masking removed, we apply three pieces of tape as location markers

14 TUNERS AND NUT

The stock nut was a fine fit and we simply fixed it in place with a few dots of superglue. The tuner bushes were pressed in from the front using a G clamp; never attempt to hammer them in, because you will inevitably dent the headstock. The tuner posts also push in from the front, and they're secured by screws that pass through the tuner buttons.

First, persuade the tuner bushes into the headstock with a clamp

The finished headstock, with tuners all assembled and the nut in place

15 STRING UP AND PLAY

The saddle was inserted into the bridge slot and knots were tied at one end of the strings to secure them in their string slots at the back of the bridge. The tuners work on the friction principle with a 1:1 ratio. Although they're attractive and have an aura of authenticity, they're pretty crude. If you have hopes of building a truly playable and practical instrument, we'd suggest a tuner upgrade would be a smart move.

Strung up and ready to go: our kit ukulele is ready for its first sunset serenade

Verdict

A success? Sure. Though the instructions sometimes came across like they were translated from the original Japanese via Google Translate, they were quite easy to follow. As kits go, this was about as simple as they come. It would be a great introduction to building, and anybody who has previously completed an acoustic guitar kit will find this a walk in the park. We completed our ukulele over five days.

Getting our uke in tune and keeping it tune was a bit of a struggle – maybe those plastic strings needed some time to stretch out and settle down – but the tone was warm, mellow and woody. Some cheaper ukes have a plinky, thin tone but this one sounds like an all-solid wood instrument.

Considering that you can buy an all-solid mahogany uke such as the Ortega RU10 (with decent tuners and a gig bag) for just over £100, building your own doesn't really make economic sense. But that's not really the point: putting this kit together is a lot of fun, you'll have the unique pride of playing an instrument you built yourself, and it sounds pretty sweet too.

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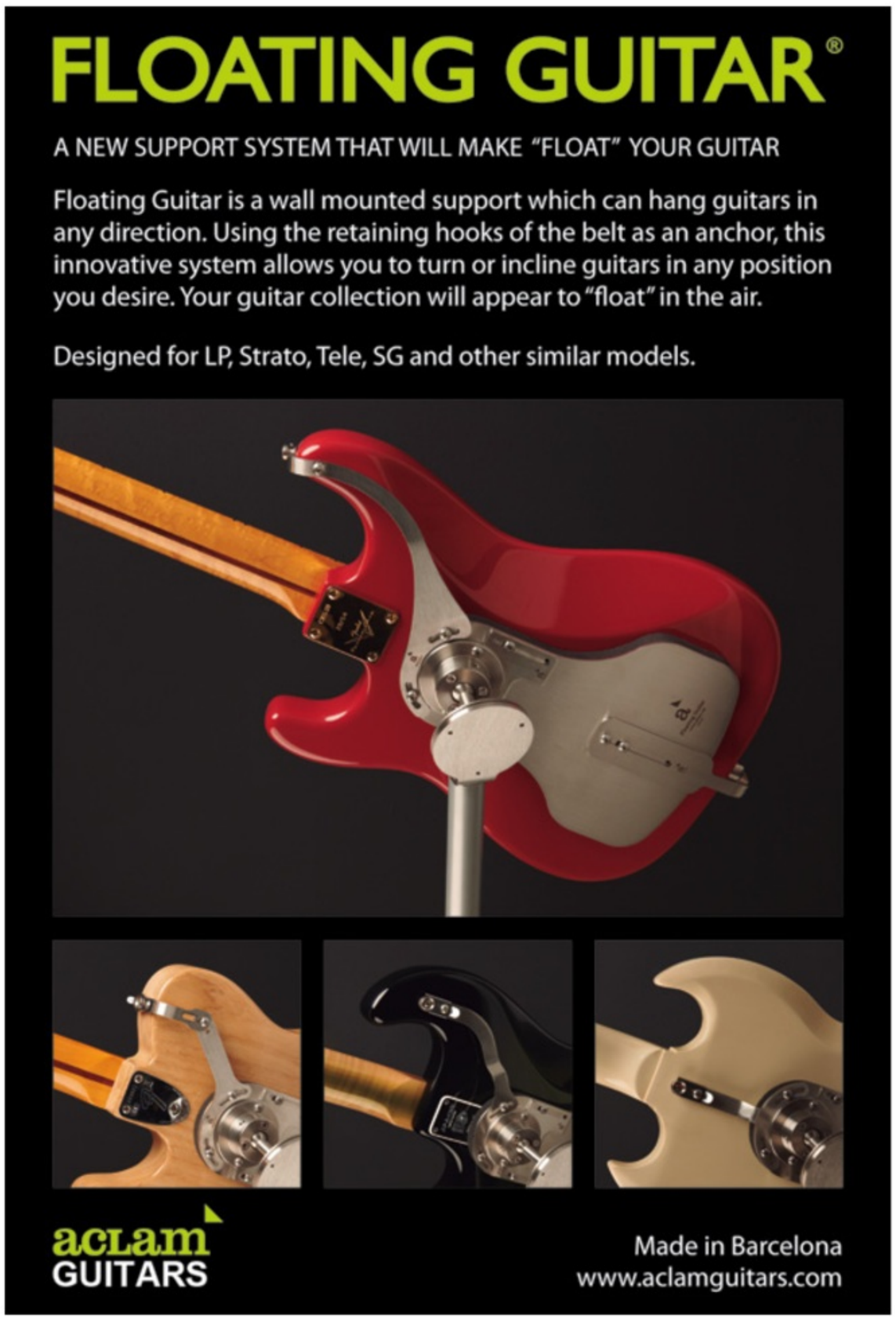
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GUITAR TECHNIQUES

WORKSHOP

PLAY LIKE

Judas Priest

This month we're dissecting some of the classic lead work delivered by KK Downing and Glenn Tipton on Priest's 1980 album *British Steel*. **Douglas Noble** has the details

British Steel, Judas Priest's sixth album, is a landmark heavy metal album. According to Anthrax's guitarist Scott Ian, it was the album that finally eliminated the 'last shards of blues' from the genre whose predecessors also included Led Zeppelin, Black Sabbath and Deep Purple.

Judas Priest guitarist KK Downing helpfully expanded: 'All the British musicians of our age were influenced by black blues, but I was just doing an interview with VH1 and they couldn't understand why we dropped the blues and went on to metal. It's just evolution: music that was destined to come about, know what I mean? Like, if you don't have eggs and milk and sugar you can't make, um, fuckin'... um...you can't make, let me think, Viennese roll or something. Know what I mean? Like, when people eat a dessert, they don't think they're eating a bunch of dairy products, do they? They're eating, like, profiteroles. There's only one real true dessert in this world and that's fruit, when you think about it. The rest is full of like, crap.'

As well as ditching the blues roots of metal, on *British Steel* Priest refined their sound and songwriting with shorter songs, faster tempos, and a pulverising twin guitar attack. Despite this, they also managed to score two Top 20 singles in the shape of *Living After Midnight* and *Breaking the Law*, the latter promoted by an infamous video.

Downing explained how the three-way songwriting process between himself, fellow guitarist Glenn Tipton and singer Rob Halford worked: 'We use the same formula. Glenn and I, we just lock ourselves away, putting loads of ideas down, a chorus here or a chord progression there. Then Rob goes away and writes the lyrics, and when we think we've got enough material then we get together and start sifting through it. It's like a little bit of luck with a little bit of talent thrown in.'

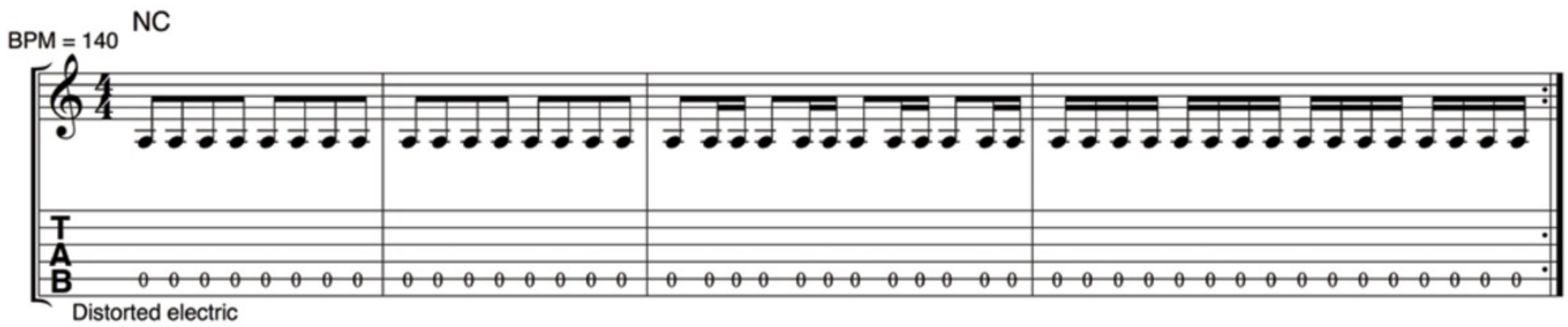
Both Downing's and Tipton's soloing evolved from album to album, later including sweep picking and tapping, but on *British Steel* much of the lead playing is based on the pentatonic minor scale. It's also largely blues-based (see exercises five, six and eight), despite the ditching of the general blues influence in terms of chord progressions, tempos and sonic feel. There's the occasional use of modes (see exercise seven), and post Van Halen guitar techniques can be heard in the form of vibrato arm-enabled phrases and harmonics (see exercises 4 and 10).

1 SINGLE-NOTE RIFFING

4/4 TIME

Priest make great use of single-note riffing in various parts of *British Steel*. Bars one and two below consist of constant quavers, a common rock and metal technique, and these can be heard in the chorus of *Breaking The Law*, first heard at 0:35. Play with all downstrokes for a consistent, powerful tone. Bar three shows the 'galloping' rhythm that can be heard in the bass at the start of *Metal Gods*, later replicated by the guitars for the chordal riff at 0:29. Iron Maiden practically made a career out of this rhythm. Use down, down/up pick directions for each beat. Bar four is essentially a faster version of bars one and two, as can be heard at the start of *Rapid Fire*. Depending on your pick technique and the speed you're aiming for, you can use either all downstrokes or alternate picking; *Rapid Fire* really requires alternate picking.

Of course, the beauty of the open-string riff is that it leaves a hand free for pointing at the crowd or clenched fist salutes, as observed by Harry Shearer when researching the role of Spinal Tap bassist Derek Smalls.



2 UNISON AND OCTAVE RIFFING

4/4 TIME

Breaking The Law **starts with a single-note riff based on the A natural minor scale (A B C D E F G A), played in unison by the two guitars, and the first four bars in this exercise will put you in the right area. Later in the studio version, at 1:55, this riff is doubled an octave higher; you can replicate this effect by roping in a friend so you can play both parts together. Live arrangements find the guitarists doubling the riff in unison throughout. Unusually, the original version does not feature a guitar solo, only the sound effect of a siren and natural harmonics (see exercise 4) in the bridge section starting at 1:22; thankfully, the Priest chaps rectified this matter, and live versions feature a guitar solo from KK. The intro melody of *Red, White And Blue* (a track not on the original 1980 album, but included on the re-mastered 2001 re-release) is also harmonised in octaves, the second guitar entering at 0:09.**

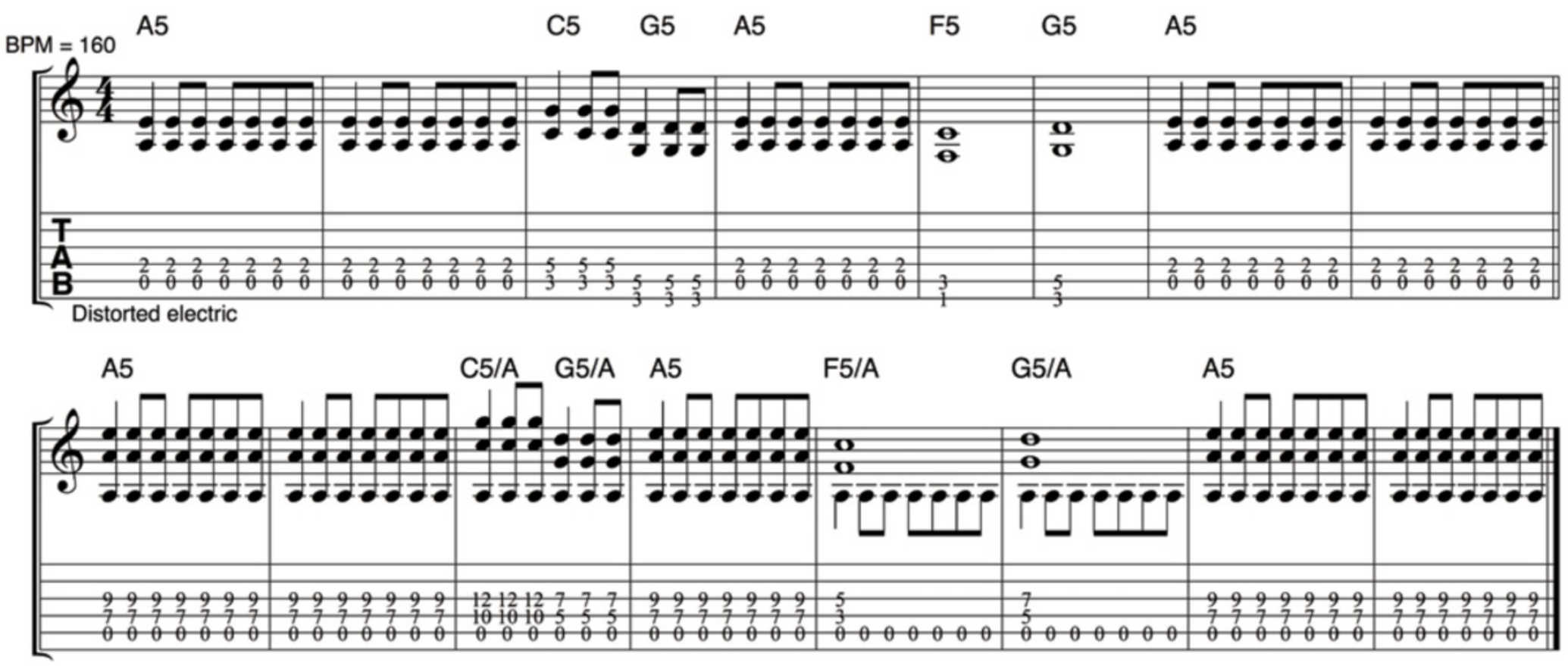
3 POWER CHORD RIFFING

4/4 TIME

Many Priest songs are based on the two-note root/fifth power chord, as illustrated in the first line of the exercise – no need for chord diagrams here. The first four bars of the first line are based on a couple of favoured Priest progressions – in the key of A minor, the chords A5, C5 and G5. This can be heard in the verse riff of *Breaking The Law*, first heard at 0:12, and in the verse riff of *Rapid Fire*, also in the key of A minor, starting at 0:08. The intro riff of *United* is based on the equivalent chords, but in the key of F# minor.

Bars five to eight of the first line are based on another favoured progression – the use of chords F5, G5 and A5 in the key of A minor. This can be heard in *Breaking The Law* from 1:57 onwards, accompanying the song's main riff.

The second line of the exercise shows the same riff as the first line, but played an octave higher and over a constant A pedal note. This use of a constant drone note provided by the bass of Ian Hill over a chordal riff can be heard in the bridge of *Breaking The Law*, starting at 1:22. Priest use the same technique throughout much of *You Don't Have To Be Old To Be Wise*. A similar but reversed effect can be heard in *Rapid Fire* from 1:38 to 1:52 – the guitars repeat a single note riff whilst the bass riff changes. Try playing it as written, then try adding a touch of palm muting.



HUMBUCKERS AND MARSHALLS: A JUDAS PRIEST GEAR FILE

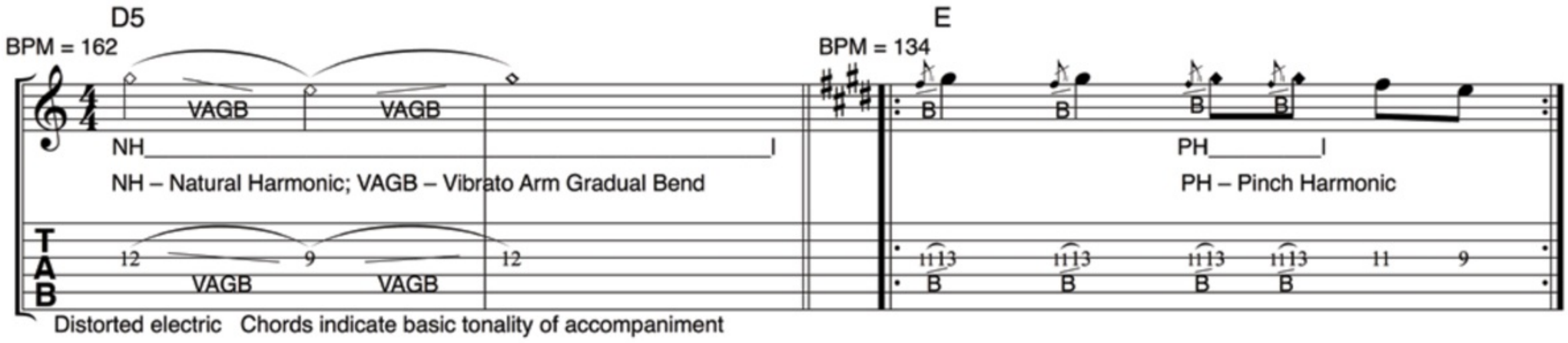
KK Downing is most commonly associated with a 1964 Gibson Flying V Limited Edition with Gibson PAF pickups. According to Downing, 'Michael Schenker went to buy this guitar for himself the day after I had bought it from a little shop in Birmingham.'

In the run up to recording *British Steel* Glenn Tipton played a black Gibson Les Paul Custom and a modified Fender Stratocaster fitted with high-powered DiMarzio Super Distortion pickups. Tipton also used one of his Gibson SGs. 'One SG features its original ivory tuning pegs and a Gibson humbucker at the neck, but has accumulated an adjustable-saddle bridge and an EMG 81 pickup in the bridge position. This one has served its time live, but I frequently used it for recording such as in the solo of *Grinder*.'

Both Downing and Tipton favour Marshall amplifiers and speaker cabinets. Says Downing: 'After speaking with Glenn about it, I would have to say that we've always had a preference for the straight cabinets as opposed to the angled ones, simply because we felt they were a bit meatier, basically. There's a bit more weight to the sound of them, that's all there is to it. End of story.'

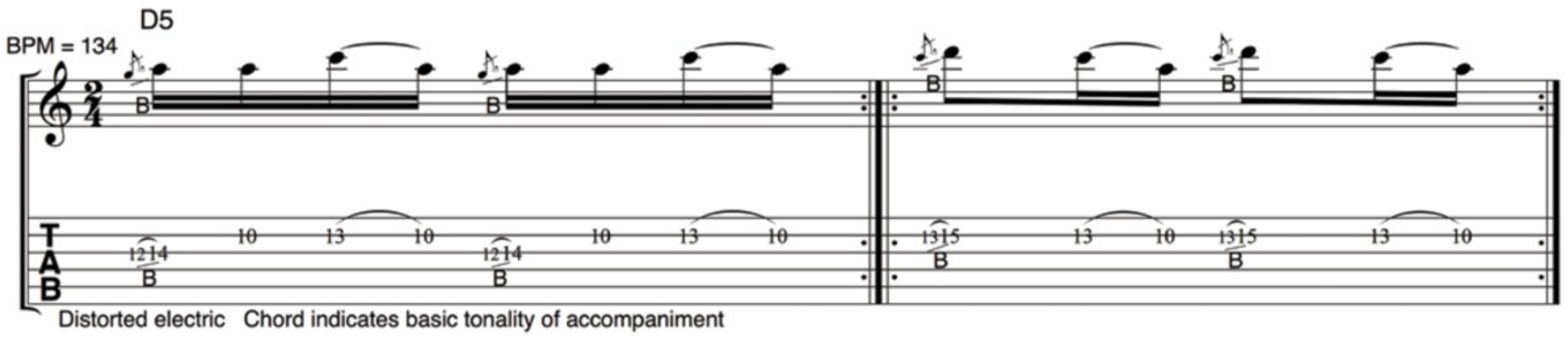
4 HARMONICS — 4/4 TIME

You'll find some good use of harmonics on *British Steel*. In the bridge section of *Breaking The Law* at 1:39, we can hear natural harmonics being manipulated with the vibrato arm, as shown below; simply strike the natural harmonic at the 12th fret, then take it down, then bring it back up with the arm. In *Living After Midnight*, a couple of pinch harmonics can be heard during the solo at 2:19, and the third bar of the exercise shows a similar phrase based on the E pentatonic major scale (E F# G# B C# E) which includes a couple of 'pinch' harmonics in the middle. Hold the plectrum so that only a tiny part sticks out from between thumb and index finger; the string is struck first with the pick, and then immediately with the thumb. It takes quite a bit of experimentation to develop the feel.



5 RAPID FIRE BLUES LICKS — 2/4 TIME

Generally Downing and Tipton shared the guitar parts in Judas Priest songs, and in *Rapid Fire* the two guitarists alternate the lead breaks, as illustrated in exercises 5 to 8. Downing kicks off at 1:59 with a couple of blazing blues-based licks based on the first position D pentatonic minor scale (D F G A C D). Although the song is in 4/4 time, our exercise is actually written in 2/4 with use of repeat signs for ease of reading. As ever, begin by practising slowly and then gradually work your way up to speed.

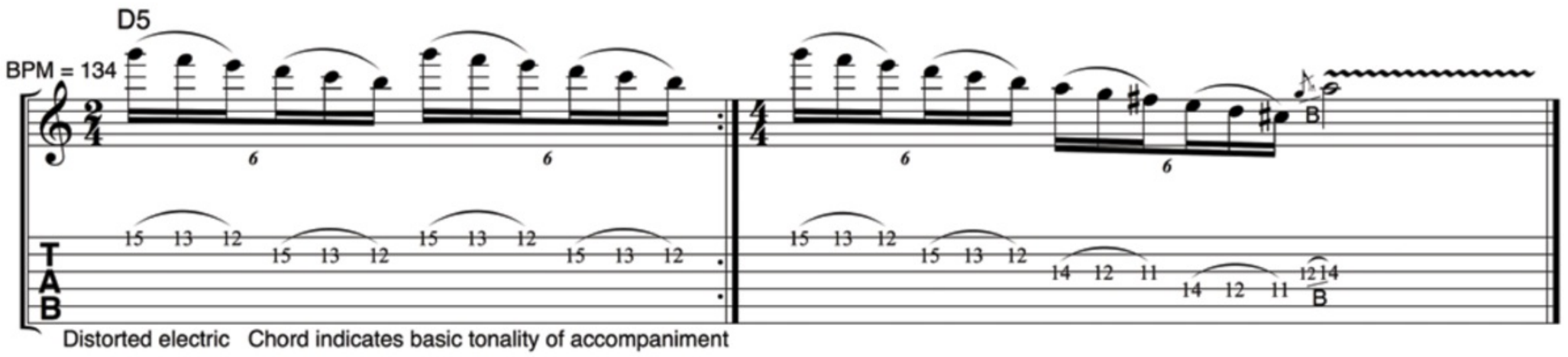


6 RAPID FIRE PENTATONIC MINOR PATTERN — 4/4 TIME

Tipton takes the next lead break in *Rapid Fire* at 2:13, playing a repeating pattern again based on the D pentatonic minor scale. Live, he tends to play the equivalent phrase with tremolo picking – that is, plucking each note as many times as possible.

7 RAPID FIRE MODAL PULL-OFFS — 2/4 TIME

It's Downing's turn in *Rapid Fire* at 2:27 for the lead break, and he ratchets up the thrills with a series of slurred sextuplets moving across the strings. The first part is based on the D Dorian mode (D E F G A B C D), which falls nicely under the fingers. The last sextuplet in the exercise is based on the D major scale (D E F# G A B C# D). Live, the vibrato on the last note is executed with the vibrato arm.



8 RAPID FIRE PENTATONIC MINOR SLURS

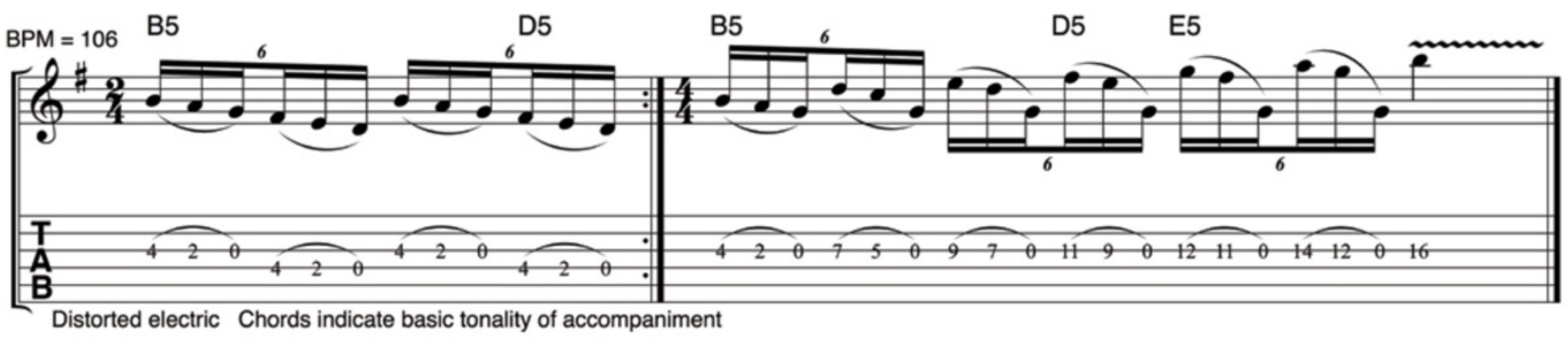
2/4 TIME

It's back to Glenn Tipton's work on *Rapid Fire* for our next example. At the 2:42 point we find him playing a pattern using hammer-ons, as shown in the first bar of the exercise, again based on the D pentatonic minor scale. Occasionally minor variations slip in, such as the group of five shown in the second bar. Overall, playing with precision is not as important as keeping up the excitement.

9 STEELER SLURS

2/4 TIME

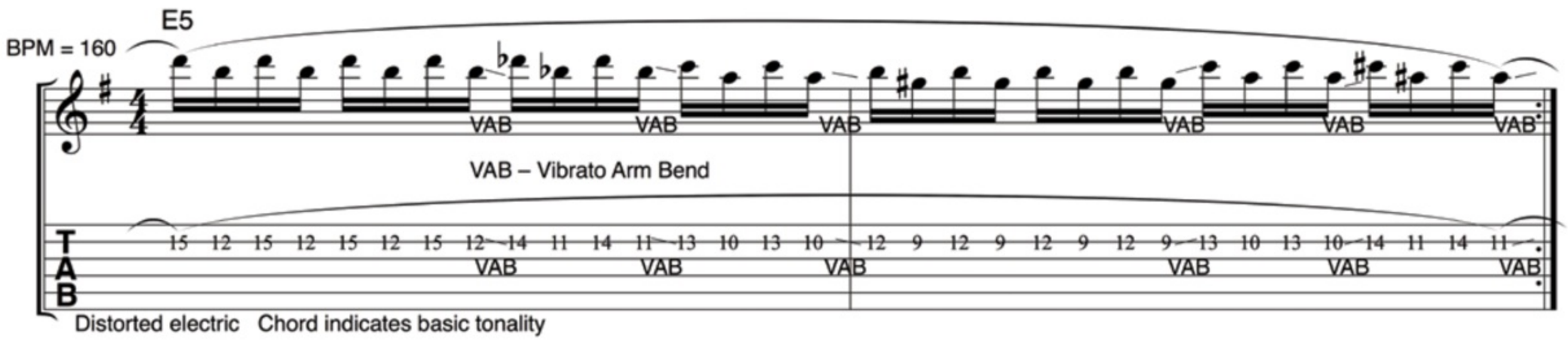
In *Steeler* at the 1:09 mark Downing plays a series of slurred sextuplets – similar in a way to those from *Rapid Fire* which we looked at in exercise 7, but this time played lower down the fretboard and using an open string for the lowest note. This exercise illustrates a similar technique, starting with a repeating pattern on strings four and three, then gradually working up the fretboard on the third string in the second bar. In the key of E minor, this exercise uses the E natural minor scale (E F# G A B C D E).



10 VIBRATO ARM

4/4 TIME

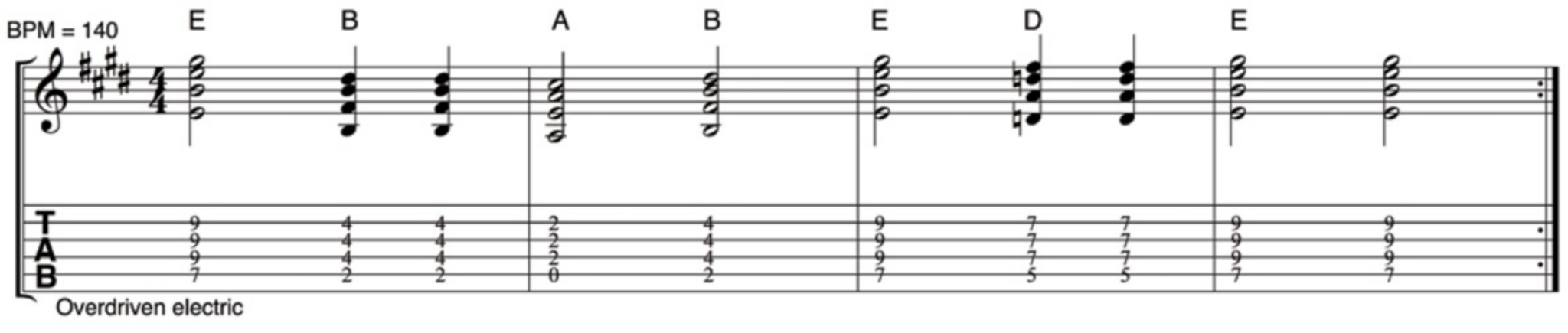
Downing makes good use of the vibrato arm In *Steeler* at 3:11 to lower a hammer-on and pull-off figure, then return it to pitch. Hammer-on the first note with the third or fourth finger, then sound all the following notes with slurs and the vibrato arm – alternatively, just pluck the first note. You don't have to play it in as regimented a fashion as it's written – it's more the overall effect of lowering this minor third interval with the vibrato that we're after rather than maintaining a precise rhythmic grouping.



11 MAJOR KEY PROGRESSION

4/4 TIME

While much of metal is in the minor key, there are a couple of exceptions on *British Steel*, and *Breaking The Law* and *Red, White And Blue* are based on chords I, IV and V in the major key. Since both are in the key of E major, these chords are E, A and B. Bars one and two show a progression with these chords, then bar three introduces the D chord, which (with E, A and B) plays a large part in *Living After Midnight*. The verse of *United* is also based on the I, IV and V, this time in the key of F# major, despite the verse being in the key of F# minor.



BASS TECHNIQUES

WORKSHOP

PLAY LIKE Jethro Tull

Nobody knows why bassist Glenn Cornick only lasted three LPs with Jethro Tull, but his forward-thinking playing made a huge contribution. **Gareth Morgan** salutes an undersung prog hero

Photo: Michael Ochs Archive/Getty

Out in the fields with Jethro Tull in 1969 (l-r): Martin Barre (guitar), Clive Bunker (drums), Ian Anderson and Glenn Cornick

Jethro Tull were formed in Luton, Bedfordshire, in December, 1967, and have sold some 60 million albums worldwide during the course of their 45-year career. The band has been through various stylistic incarnations, knitted together and driven by the flute playing and persona of frontman and principal songwriter, Ian Anderson. If you sought an opinion, you'd probably find that most diehard Tull fans were especially fond of their early '70s output with most, doubtless, citing the *Aqualung* album as their favourite. After some heated debate at a local hostelry, we at *Guitar & Bass* came to the conclusion that classic though *Aqualung* is, the very best bass playing from that period is found on *Stand Up*.

Stand Up, released in 1969, was Jethro Tull's second album, the only one to reach number 1 in the UK, and the second of three in total with Glenn Cornick in the bass chair. Born on 23 April, 1947, in Barrow-in-Furness, Cumbria, Cornick started on guitar aged 15, but switched to bass when he found little local demand for rhythm guitarists. After moving to Blackpool, he met Anderson and joined what was to become Jethro Tull, the band first re-locating to Luton in an attempt to cash in on the burgeoning London blues scene, recording their first album, the self-financed *This Was*, in 1968. When it came to record the follow-up, certain things had changed; Martin Barre had replaced Mick Abrahams on guitar, the recording capabilities had grown from four to eight-track and Ian Anderson was now firmly in control.

As for Cornick, he'd recently acquired a brand new Gibson EB-3 and he used this, together with the trusty modified Fender Precision that had been his sole weapon of choice for a couple of years, to record the bass parts for *Stand Up*. If you're unfamiliar with Cornick's bass playing, there's much to admire and enjoy on the album, ranging from solid grooving and tight, rocky unison riffing to jazz-infused walking bass and even a highly creative and technically demanding bass solo featuring classical passages and strummed chords. All in all, it's top-notch and it's worth pointing out that the criminally unrecognised Cornick as a bass player sits comfortably in the company of Entwistle, Jones, McCartney, Glover, Bruce or any other player you'd care to mention from this period. Given the quality of his playing and evident suitability to the band, you'd expect Cornick's tenure to have been long and fruitful but, in fact, he was fired from Tull after the next album (*Benefit*, 1970) with no reasons for the decision ever being made public.

1 UPTEMPO RIFF IN 5/4

5/4 TIME

Recorded a couple of months before the album and released as a single, *Living In The Past* is one of Jethro Tull's most famous songs and is now, we're happy to say, included on the re-mastered version of the album. Amazingly for a song in odd-meter, more specifically 5/4, it reached number three, the highest chart position of any Jethro Tull single. It's success was a surprise, given that Ian Anderson intentionally wrote it in 5/4 to prevent it being a hit. This exercise should help you understand the structure of Glenn Cornick's bubbling part.

2 WALKING BASS LINE IN DOUBLE TIME

4/4 TIME

The only track on *Stand Up* not written by Anderson is a jazzy re-working of JS Bach's *Bourrée in E minor*, simply titled *Bourée*. It features the aforementioned bass solo (from 1:50) which starts in classical mode and ends in a flurry of strummed double stops. Cornick's main part is comprised of a solid, repetitive walking bass line and we've managed to provide a version of the main four-bar cycle by writing it in double time. We'd also recommend listening closely to the track to check out some of Cornick's wicked triplet embellishments.

3 DOUBLE STOPS IN 3/4

3/4 TIME

Just like Paul McCartney, Cornick wasn't afraid to play double stops, two notes played together – perhaps a legacy of his days as a rhythm guitarist (again just like McCartney). As we've seen, he used this colour in soloing mode but on *Jeffrey Goes To Leicester Square* double stops are an intrinsic element of the main bass part, too. The song has an acoustic feel with lots of space and Cornick, without over-busying proceedings, finds a way to fatten it up. This version should help in recognising the power of this style.

4 SHUFFLE PART WITH TRIPLET FILLS

4/4 TIME

While there are plenty of signs of the more varied stylistic excursions to come, songs such as *Nothing Is Easy* have an umbilical connection to the blues/rock influences that originally fired the band – and which heavily informed the previous album (*This Was*, 1968). There's plenty of melody from Cornick's bass, plus more double stops and another short solo. But he also fires off a solid shuffle groove under guitarist Martin Barre's first solo foray. These triplet exercises are a little awkward at tempo but certainly not impossible.

5 BASS AND GUITAR SCALAR UNISON IN 6/4

6/4 TIME

There's quite a lot of unison riffing on *Stand Up*, Cornick often doubling one of Anderson's flute melodies and leaving the guitar to provide the harmony. It's devices like this that nudge Jethro Tull into progressive rock territory; check out the strident flute/bass melody intro from *For A Thousand Mothers* and you'll see what we mean. This particular track is punctuated by instrumental breaks, one of which is a guitar/bass unison that's also used to finish the song, and it's this that forms the basis of our exercise.

6 CHORD CHANGES IN 5/4

5/4 TIME

For our sixth example we're revisiting Cornick's excellent odd-meter playing on Tull's hit single, *Living In The Past*. As we mentioned, the song is underpinned by a hugely hummable bass riff this owes something of a rhythmic debt to the jazz classic *Take Five* by *Dave Brubeck*. *Living In The Past* moves through various chord changes over the course of its three-minute life and our exercise should give you an idea of how Cornick deals with this, while still retaining the overall feeling of his general approach.

7 BLUESY GUITAR/BASS UNISON

4/4 TIME

As we mentioned, there's not a lot in the way of guitar and bass unison riffing on *Stand Up – For A Thousand Mothers* is only a two-bar break and that's generally the way of things, save for the set opener, *A New Day Yesterday*. Here the foundation of the song is an aggressive, bluesy riff played by Cornick and Barre with a slight variation under Anderson's vocal. The two bars below will get you close. This exercise might look pretty awkward at first sight but the tempo is fairly easy, so a little careful practising will suffice.

8 HAMMER-ONS AND PULL-OFFS THROUGH CHORD CHANGES

4/4 TIME

Our final exercise is based on Cornick's nifty hammer-on/pull-off idea from the busier straight-ahead section on *Back To The Family*. He plays a similar idea at just over a minute into the song, towards the end of what could loosely be called the bridge. To hammer-on, play a note (often fretted with your first finger) then sound a second higher-pitched one by 'hammering' onto the fretboard with a different finger (often third/fourth). For a pull-off, release to a lower note from one finger to another... basically, the reverse.

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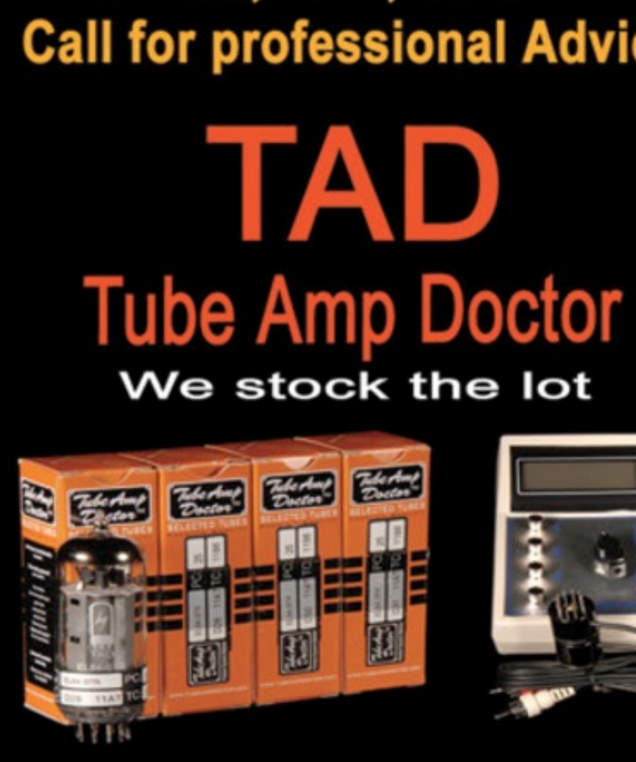

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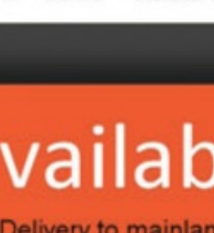

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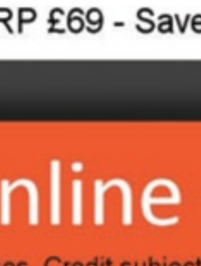

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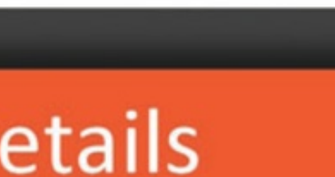

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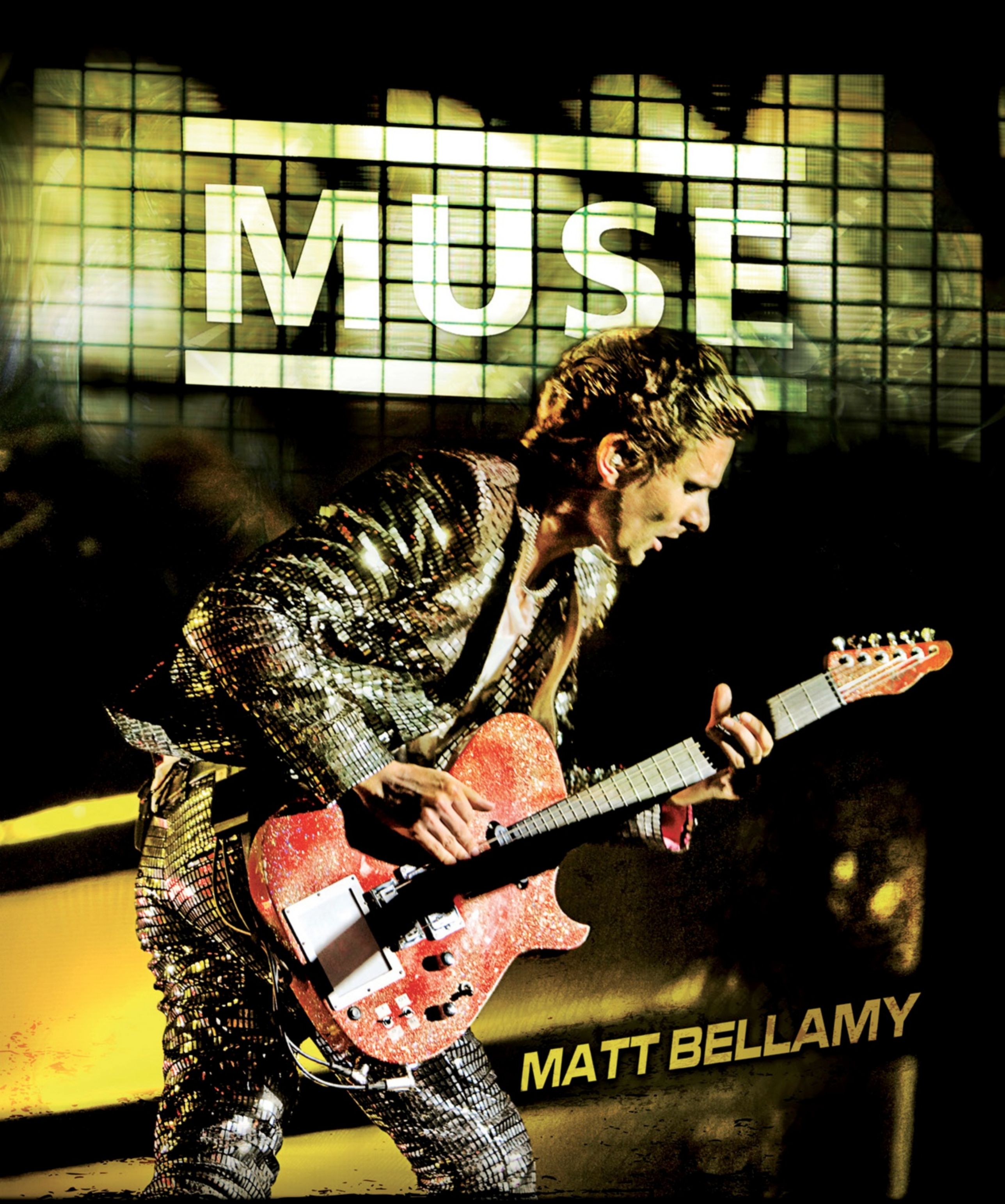

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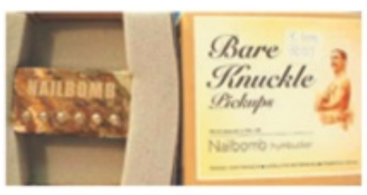

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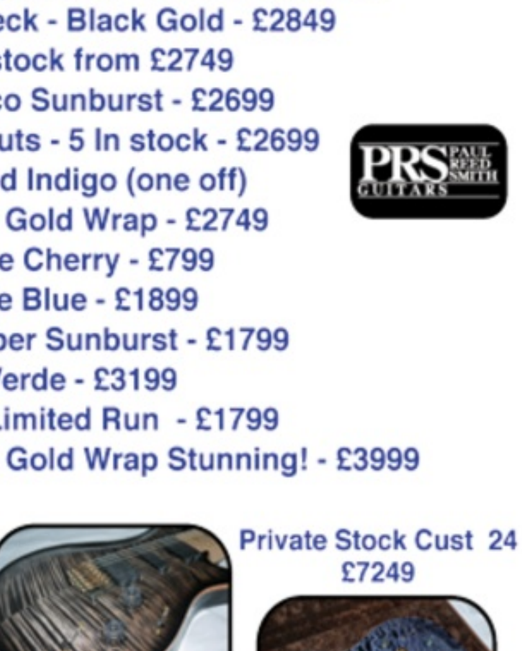

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PRS 2010 Custom 24 Ltd - Fire Red 10 Top Birds	£2199.00
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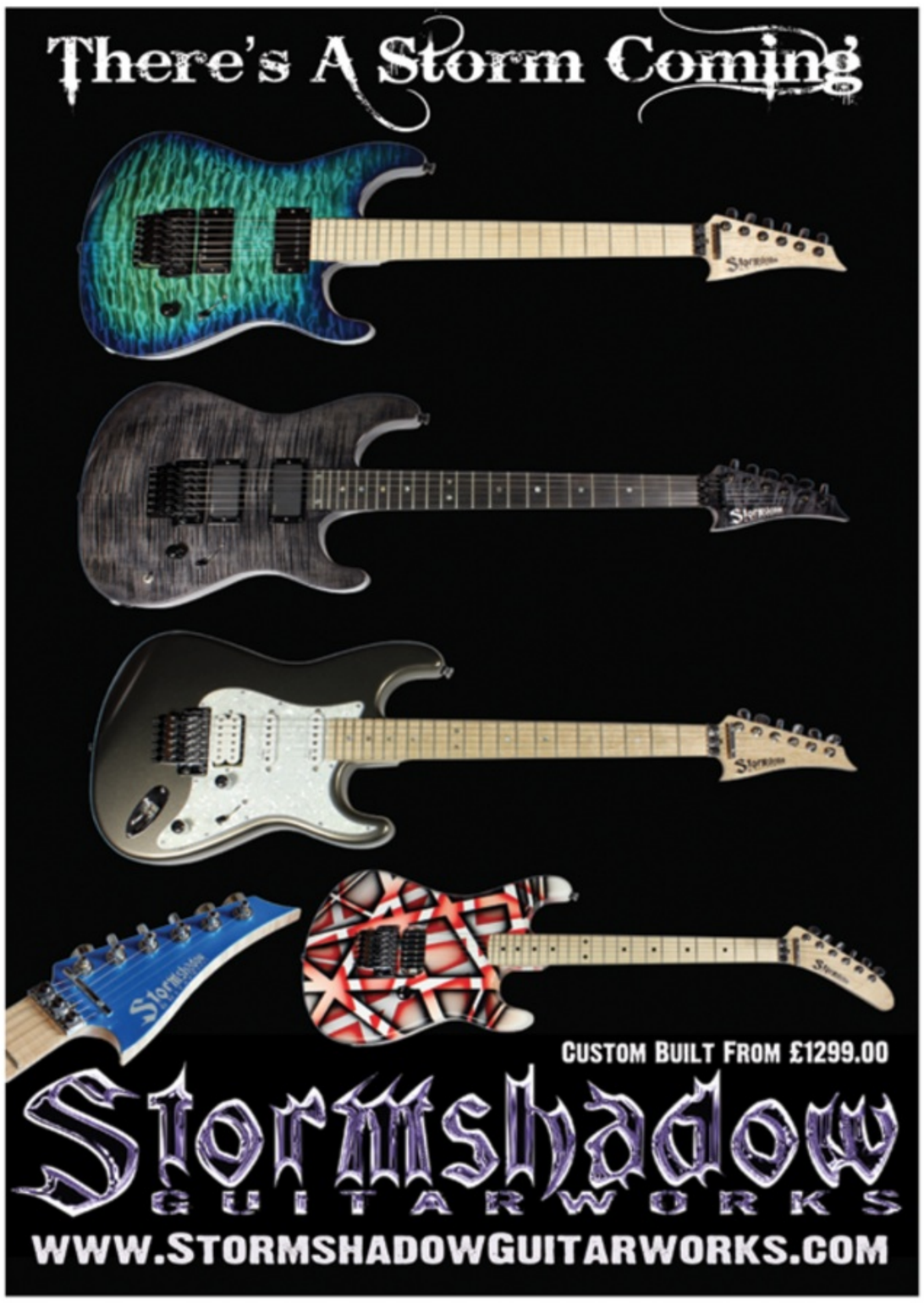

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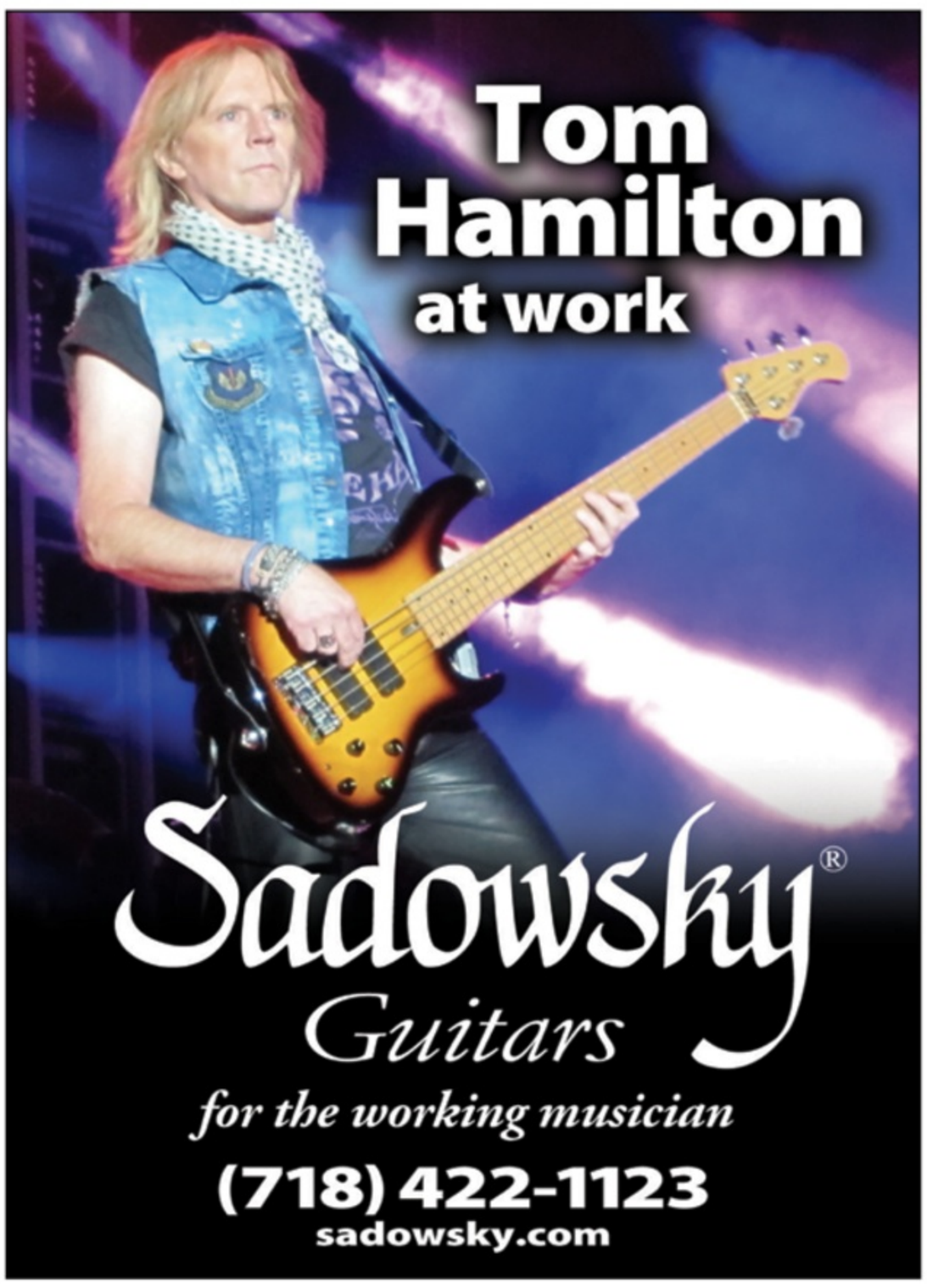

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Gibson Les Paul single-cut special '55', 1976, Ltd edition, wraparound bridge, £1850. 1980 Gibson Flying V, natural, last of Mk3s, ungigged condition, £1800. Tel: 0777 327 6815, Westmorland

Gibson SG Special, ivory white, circe 1963, chunky neck, purple lined case, £4500. Mid-late 1970s metal keystone tuners, 'Gibson' diagonally across the casings, £80. Tel: 0777 327 6815, Westmorland

Left-handed Tokai 'Rockinbetter' copy, fireglo, VGC. £250 ono. Tel Judith 01326 565121 or 07952 155083, West Cornwall

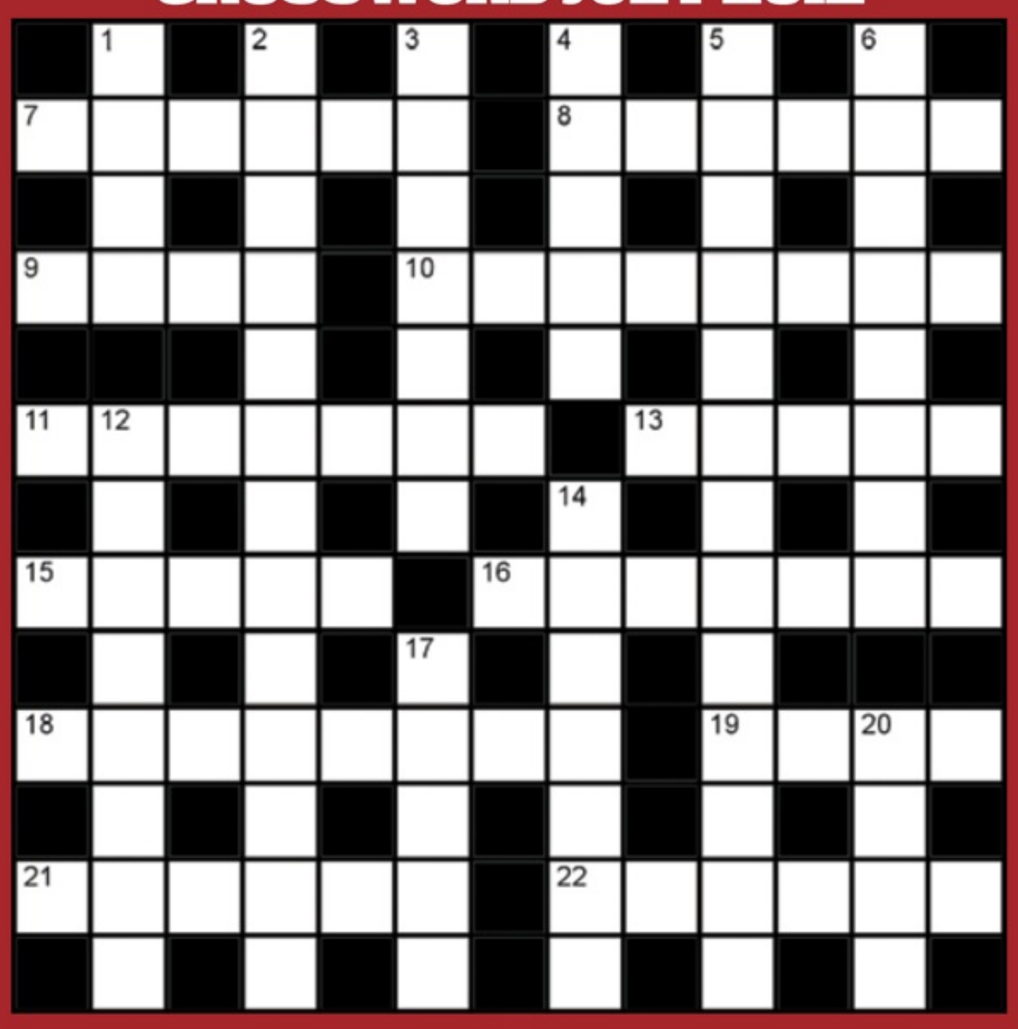
Providence SOV-2 Stampede overdrive pedal, boxed, as new, £130. Call Stuart, 0114 255 6185, Sheffield

Sid Poole Custom Special. Condition 9/10, Hiscox case, £1700. Email teejiihump@saunalahti.fi

Studio Master Diamond 16x2 mixing desk, £100. Behringer 450W bass amp, £100. Yamaha RX120 drum machine £100. Tel 0771 0147305, Herts

Jackson PC3, amber, SSH EMGs, £495. Tokai Explorer, £200.

CROSSWORD JULY 2012



ACROSS

7. Marty Wilde's daughter meets John Lennon's wife in Japanese dress (6)

8. Ron AKA confused obsessive (6)

9. White type of connector (4)

10. Weave basic net to hold speakers (8)

11. _____ Duncan (pickups) (7)

13. Type of chord heard in pub (5)

15. Young in school uniform (5)

16. Let salt become highest (7)

18. Lady in charge of electric flanger (8)

19. Sign of zero chaps (4)

21. Concerning telegram to fix electrics (6)

22. Electrical instrument company found in female sisterhood (6)

DOWN

1. A Talking Head or partner of Ike (4)

2. The way for Joe Walsh was a high for John Denver (5,8)

3. Django's attractive driver of France? (3,4)

4. Dance rhythm starts sensual and moving Brazilian anthem (5)

5. Mr Baldwin – recorder on Zeppelin's stairway? (4,4,5)

6. Stares up around meadows (8)

12. Mike _____ (Incubus) (8)

14. Federal agent heard UK amplification (7)

17. Adrian ___ (King Crimson) (5)

20. Irish Bell found in America (4)

Ashdown Peacemaker, 20W, £200. Tele neck, £50. Hard case for Strat, £50. Custom pickups, SSH, £80. Tel: 01491 833671, Stoke

Levin LS18 vintage acoustic, early 60s, totally original including T/rod spanner. Owned by me since 1964. Home use only, vgc, £400 ono. Photos available. Tel: 01292 443113, Ayrshire

Gibson Les Paul Deluxe, cherry sunburst, 1974, vgc, £1700 ono. Fender Twin Reverb 65 blackface reissue, two years old, vgc, £700 ono. Tel: John, 01603 502090, Norfolk.

Fender Twin Reverb II, Rivera designed, vgc £600 ono. Epiphone Hot Rod Junior V5 amp, vgc £160 ono. Tel: Ricky, 01225 862255, Bath area, buyer collects

Gibson Les Paul Custom 1978, black, all original, low action, great sound, hard case, £1800. Tel: Pete, 07957 174295, Birmingham

Sigma STB-ME electro-acoustic bass, flatwounds, great sound, £230. Ashdown MAG300H amp, Musicman Stingray, honeyburst, 1986, Seymour Duncan pickup/preamp, offers. Tel: 0208 5279402

Fender Blues Junior, mint, immaculate condition, black tolex, silver grill, chickenhead knobs, purchased 2008, low volume/bedroom use only, £349. Tel: John, 01992 465782, South Herts

Gibson Les Paul Custom 1975, ebony, with Protector hard case. Have owned since 1988, £2,350 ono. Tel: Nick, 01458 447495 , Somerset

Gibson Hummingbird 1969 40th Anniversary model, with Gibson hard case, in mint condition. Reluctant sale, £2,300 ono. Tel: 01903 734625, south coast

Selmer Truvoice Constellation Twenty, circe 1963, very good condition and all original except knobs, and feet missing. Silver snakeskin, great sounds of the '60s, £800. Tel: Bob, 07711 597725

Trace Elliot 1524 bass cabinet, 600W, fully upgraded with Celestion C15J-300 Professional speakers, Atlas Hyper3 cables and silver Neutrix connectors, £275 ono. Te: Steve 07403 851905, Dorset

Gibson ES335, 2003 Dot reissue, pristine in cherry red with original hard shell case and paperwork, £1500. Tel: Tony, 01322 528944 or 07949 690221, email tony.guitar@btinternet.com, Bexley, Kent

Boss BR1200 CD digital recording studio, excellent condition, hardly used, £300 plus postage. Ideal equipment for guitarist, singer or band. Tel: Dennis, 01429 292919, email dennyharrington@hotmail.com

Orange Rockerverb 50 Mk1 2x12" combo, immaculate, as new, home use only, complete with 2 button footswitch and genuine cover, £950 ono. Tel: 07968 197940, Kent

Fender Squier '51, blonde, unmodified and immaculate, single coil and bridge humbucker, volume, 3-way pickup selector with push/pull coil-split for humbucker, £250. Tel: 07515 448775, Essex

Marshall MG100 HDFX and angled front MG412 cab, £250. Tel John, 01268 472352, Essex

HOFNER 500/1 Violin Bass, original 1964, serial No. 681, owned from new, good condition for age, with hard case, £1850 ono. Tel: 01635 865817, Newbury

LINE 6 Pod XT Live, mint condition, never gigged., bedroom use only, complete with all original manuals and

software, £145. Tel: Gary, 07962 446245, Barnsley

Gibson Les Paul Special, 1998, black, P90s fitted for edge and bite. Very cool looking guitar in excellent condition, owned since new, Gibson lined gig bag, £599 ono. Tel: 07836 734851

Randall RH150 G3 VD head and cab with footswitch, good condition, rarely gigged, £330 ono. Call Hannah or Nick 01494 464248, email hannahkape@hotmail.com, Buckinghamshire

Jim Dunlop UV1 Univibe plus UV1FC controller for sale, power supply, stereo cable and manuals but no box, £150. Tel: Steve 01952 277975, Shropshire

Yamaha Pacifica 212VQM, black, as new condition with soft case, £175 ovno. Fender Squier Modified Mustang Bass, hardly used, £185. Tel Chas 01622 754648, Kent

Egnater Tweaker 15W head. Superb sound, as new, boxed. £250. Tel 01689 870046, Kent

Gibson L5 Wes Montgomery, sunburst, 2001, mint, Gibson case, £4500 ono, might part exchange WHY. Tel: 020 8908 4278, Harrow

Gibson SG Special, yellow, non-gloss model, never gigged, showroom condition, Gibson gigbag. Tel 01224 713093 or 07745 908037, Aberdeen

Gretsch Chet Atkins Tennessee Rose, Bigsby, four years old, as new, with hard case, £1350 ono. Tel 01428 714676 eves/weekends, Hampshire

EKO Ranger 12-string, '70s, made in Italy, £150. Vox Ace guitar '60s, not totally original, offers. Tel 07710 147305, Herts.

Ibanez electro-acoustic Artcore AF75, new in Sept, f-holes, illness forces sale, free delivery Sheffield area, £225. Tel: 0114 2885749/0749 5418442

Breedlove J350/EF, Baggs system fitted, absolutely mint, hard case, £800, no offers. Tel Robin 01737 225798, Surrey

Twin neck, top quality, not Fender, mint, £365. Aria Diamond, as new, £150. Both sunburst. Post at cost. Tel: Steve 01243 603893, West Sussex

President 1950s lap steel, US made, two huge P90 pickups and Rowe Stringtone Bridge, 3 tunings. OHSC + 3 slides, £500. Wilkes Supreme Bass, two J p/ups, mahogany body, maple neck, ebony board, Schaller hardware, soft case, £350. Tel: Gary 020 8207 5015 or Fiona. zg@sky.com for jpegs

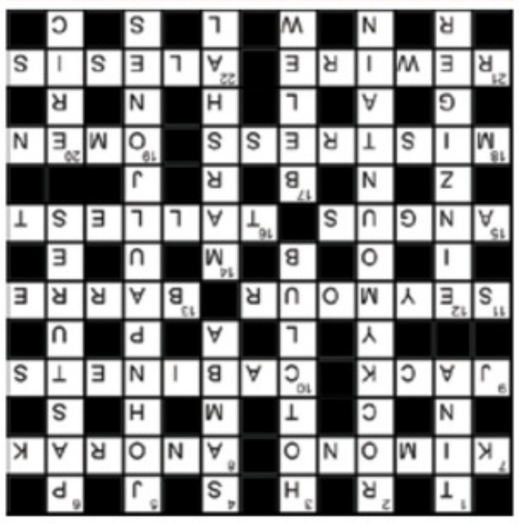
Matchless 8x12 cabinets (pair), Sampson era, half open back, Matchless Vintage 30s, flightcased, vgc, £750 each. Steve 07774 696003 steviejim@yahoo.com, London

Gibson ES-339 sunburst, Tonepros, Buzz Feiten, £1295. Gibson J-200, sunburst, 1974, £2395. Fender Tele 50th Anniversary B Bender, £925. Line 6 Spider IV 75, £180. Email: andy@agl.me.uk or Tel: 01424 774389, East Sussex.

Fender American Telecaster Standard, natural ash, r/n, Fender hardcase, mint, £600. 07510 645367, Sheffield.

Orange 4x12" cab, 1970s, four Rola/Celestion G12Hs, solid but poorly painted black, sounds great with anything, £300. Tel: Steve 07774 696 003, London

Crossword answers



Boss Blues Driver, £35. Danelectro Echo Delay, £35. Ibanez comp, £15. Zoom 1010, £35. Vox OD, £15. All boxed and include P&P. Tel: 01492 534 226

Fret-King Country Squire, dark blue, rosewood neck with gigbag, five-way switch. Offers £250-275. Tel: 07989 404443, West Sussex

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Gretsch Americana Series guitars wanted. Tel: Richard 07889 476248, Berks.

Vox guitar 1960s, pref Phantom or Teardrop but others poss. Tel 01865 36261 or email martin@heavenlysongs.net, London.

Roland Jazz Chorus RC60 combo in reasonable condition. Tel: 07922 175340, Cheshire

Fender Pink Paisley Tele bass reissue circa 2003/4, in nice clean condition, no dings or scratches. Cash waiting! 01273 775782, Hove, East Sussex

Female bassist needed for all-female rock covers band in London. Green Day, G'NR, Foo Fighters etc. Gigging soon. Contact Jules 07913 093225.

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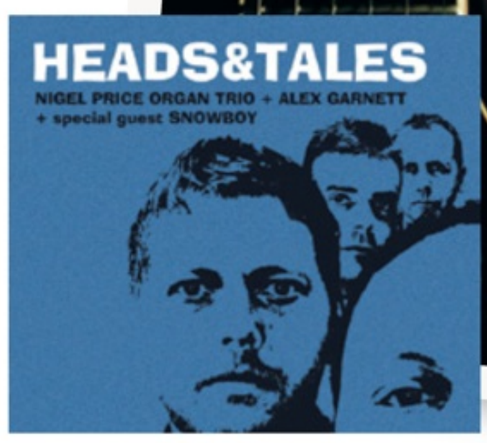
Soundtrack of my life

Nigel Price

The former James Taylor Quartet guitarist explains why jazz guitar is 'the most important thing in the world' and shares the music that reeled him in... offering a couple of eye-opening, jazz-free wildcards to boot

One of the UK's finest exponents of jazz guitar, former infantryman Nigel Price brushes smooth, sweet chords and fires pinpoint licks with extraordinary finesse. Stints with the James Taylor Quartet and the Filthy Six have enhanced his burgeoning reputation, and any Ronnie Scott's regular will have caught his sterling work with the venue's house band. His latest album, *Heads & Tales*, is a double CD. Disc 1, *Heads*, features his Organ Trio (Pete Whittaker on Hammond and Matt Home on drums) alongside top sax man Alex Garnett. The second disc, *Tales*, presents solo versions of the same tunes, with Nigel overdubbing lead onto his own rhythm tracks – an alternative viewpoint that gives an intimate picture of his considerable talents.



Wes Montgomery

FULL HOUSE

Miles Davis' band were in town – Jimmy Cobb, Wynton Kelly, Paul Chambers and Johnny Griffin. Add Wes to that incredible line up, and it was truly magical. The club was rammed, and you can hear the electricity in the air. The stand outs are *S.O.S.*, which I play in my organ trio, and *Cariba*, which I have as my ringtone!

Kenny Burrell

A NIGHT AT THE VILLAGE VANGUARD

This was Kenny's finest hour. As part of a streamlined trio he shows what a tight guitarist he is, soaked in the blues, with a great swing feel. His phrasing and licks are embedded deep in my subconscious. He sounds relaxed yet urgent, as if jazz is the most vital thing in the world. Which, of course, it is.

Louis Stewart

OVERDRIVE

Jazz guitar magic! He's the quintessential jazz guitarist – modest, graceful, a real gentleman, with a deep respect for the music and the most fearsome technique. It's a captivating display from the finest guitarist to spring from these islands, playing completely unrehearsed in a vibey club in Scotland.

Lenny Breau

CABIN FEVER

Lenny mastered every style – he could play anything. This was recorded in a makeshift studio powered by a generator in the wilds of Canada. It's inspirational... totally unedited, it's like being a fly on the wall in the company of a true genius. You want to take your guitar down to the woodshed and emerge a butterfly!

Wes Montgomery

BAGS MEETS WES

If I could only keep one swinging album, this might well be it. It's Milt Jackson and Wes together with Wynton Kelly, Philly Joe Jones and Sam Jones. There are so many soloists, but being true masters they all still find space to say exactly what they want, and the album benefits. It's packed with melody and great ideas.

Ted Greene

SOLO GUITAR

Not only an incredible solo guitarist, Ted was also a great educator. If you don't own his book *Chord Chemistry*, buy it now. The most amazing track for me is *Danny Boy* – the outro is nothing short of breathtaking. I've never heard anything like it before or since. This was his first and last recording, but it's still a huge legacy.

Joni Mitchell

COURT AND SPARK

Joni is a genius. She has such a disarming way of writing. When tracks like *Help Me* or *Just Like This Train* come on I just feel like there can't be any problems in the world. The line-up is a dream, with legends like Larry Carlton, Jose Feliciano and Tom Scott. Every track is a masterpiece, but in a way you might not expect.

John McLaughlin

LIVE AT THE FESTIVAL HALL

I bought this and within three months had worn it out. I had never heard such virtuosity from any guitarist, and with Kai Ekhardt on the bass and the amazing Trilok Gurtu on percussion, it's terrifying. I saw them the following year at the Festival Hall and it was like a religious experience. I'll never forget it.

AC/DC

LET THERE BE ROCK

A pure, hard-hitting, no-holds-barred message from a scruffy bunch of Aussies. I blasted the first track *Go Down* through the house at full volume – my poor parents! Angus delivers his clear, concise phrases in much the same way Montgomery did. The title track is a belter. I just can't trust anyone who doesn't react to it.

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